THE MOUNT ZION COLLECTION.

By THEODORE E. PERKINS.

PUBLISHED BY

A. S. BARNES & COMPANY,

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THE

MOUNT ZION

COLLECTION OF

SACRED AND SECULAR MUSIC:

CONSISTING OF

TUNES, ANTHEMS, SINGING SCHOOL EXERCISES,

AND

SONGS FOR THE SABBATH SCHOOL AND SOCIAL CIRCLE.

BY THEODORE E. PERKINS.

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T. E. PERKINS, 76 EAST NINTH ST., NEW YORK.

PREFACE.

THE object of the MOUNT ZION COLLECTION is to give Choirs, Singing-schools, Musical Associations, and Singers at the Home Fireside, a variety of new and attractive music, and also a sufficiency of those compositions which are more or less hallowed in the memories of us all.

That we may present the contents of the MOUNT ZION COLLECTION in such manner as will enable the reader to comprehend its merits at a glance, we will classify them under the several heads of

1. *The Metrical Department.*
2. *The Singing-school Department.*
3. *The Anthem Department.*
4. *Chants.*
5. *Sabbath-school Music.*
6. *Music for the Home-circle.*

The *Metrical* Department is believed to be superior in its attractions—melody, simple harmony, and adaptation of words to music. The music is mostly new. The *standard tunes* will be found grouped together at the end of their respective metres. Tunes will be found for almost every variety of hymns in common use.

The *Singing-school* Department is unusually attractive, and the system of questions and answers will be found an excellent guide for the teacher. The exercises given are practical as well as interesting. At the end of the singing-school exercises will be found the *Cantata of the Excursion,* which, it is hoped, will prove useful for concerts and home recreation.

The *Anthems* are unusually full and rich, and something suitable for every occasion of public worship will be found in this department—from the short opening or closing piece to the full concert anthem and chorus.

A full service for the Episcopal church, and a large number of scripture and hymn selections, will be found under the head of *Chants,* to which the attention of the choir-master is earnestly requested.

A few pages have been devoted to Sabbath-school music, and also a few to the Home-circle, and under the head of *Social Music* are those hymns and tunes that will be found effective with those voices usually found about the fireside. The Indexes are full and complete.

THEODORE E. PERKINS.

NOTE—The author would take this opportunity to acknowledge the receipt of contributions, *not in the book,* in numbers sufficient to make another book equally large; and he would say that the hardest part of the work has been to decide what to use and what to leave out, as the principle has been to make the book first *useful,* and, second, *interesting,* and he begs the forbearance of those for whose contributions he has been unable to find a place.

Entered, according to Act of Congress, in the year 1869, by THEODORE E. PERKINS, in the Clerk's Office of the District Court for the Southern District of New York.

THE TEACHER'S MANUAL OF INSTRUCTION IN THE ELEMENTS OF MUSIC.

INTRODUCTORY.

In offering this Manual of Instruction to the Singing-school Teachers, the writer does not claim it as wholly original. While connected with the Normal Musical Institute of North Reading, Mass., during the summer months of the years 1856, '57, and '58 (the first year as a pupil, and the two succeeding ones as assistant teacher), the writer took full notes of the Lessons and Lectures delivered to the teachers' class by the *greatest of American Teachers*, Dr. Lowell Mason—the gleanings of which will be found in the following manual. During the past ten years as principal of the Normal Academy of Music at Geneseo, N. Y., and Meadville, Penn., he has thoroughly tested and satisfactorily proved to himself, as well as to those who have been placed under his instruction, the intrinsic value and superiority of the Pestalozzian or Inductive System over all others, as being the normal method of imparting instruction. In forming the questions and answers, great care and attention has been given to the simplicity of the words, endeavoring to render the Manual a valuable guide to the instructor of children as well as adults.

LESSON I.

The Analysis of Musical Sounds.

Teacher *says:* Listen to me ; *and, singing a sound, asks* :

1. What did you hear? A sound.

Teacher then sings two sounds, the first one long, and the second short.

2. How many sounds did I sing? Two.

3. Were they alike or different? They were different.

4. How did they differ? One was longer than the other.

5. Which was the longer, the first or last? The first.

6. Which the shorter? The last.

Class sing a long sound, then a short one.

7. How did the first sound differ from the second? It was longer.

8. How did the second sound differ from the first? It was shorter.

Teacher then says :

9. We have now learned that sounds may be—? Long or Short.

Teacher says: We will make a record of that fact; *writing the word* Long or Short *on the blackboard.*

10. What one word expresses the distinction we have made in musical sounds? Length.

Teacher records the answer on the board opposite the words, Long or Short.

11. How do you know this distinction exists? We heard it

The teacher may now practise the class in sections alternately, bringing out and defining this distinction clearly.

Teacher sings two sounds, differing only in pitch, making the interval perhaps an octave, and after singing the sounds several times, asks:

12. Were the sounds I sung alike or different? Different.

Teacher sings the example again, and asks:

13. How did the first sound differ from the second? It was lower.

14. How did the second differ from the first? It was higher.

Class sing a high sound, then a low one.

15. We have now learned that sounds may be— ? High or Low.

Teacher records the answer under the words, Long or Short, *and says :* Yes, every sound has some degree of highness or lowness, and that degree we call Pitch.

16. What did we call it? Pitch.

Teacher records the answer under the word, Length.

17. What is pitch in music? Some degree of highness or lowness of sounds.

NOTE.—We would advise the teacher not to make any effort to bring the voices to any given pitch, but leave the pupils free to express, in their own way, their ideas of high and low sounds, the only object being to bring out the distinction clearly.

18. What was the distinction we *first* made in musical sounds? They were Long or Short.

19. What *one* word expressed it? Length.

20. What was the distinction we *next* made? Highness or Lowness.

21. What *one* word expressed it? Pitch.

Teacher says: Listen again; *then singing two sounds differing only in power, asks:*

22. How many sounds did I sing? Two.

23. Were *they* alike or different? Different.

24. How did they differ? One was louder than the other.

25. How did the first differ from the second? It was louder.

26. How did the second differ from the first? It was softer.

Class sing a loud sound, then a soft one.

27. We have now learned that sounds may be—? Loud or Soft.

Teacher records this answer under the words, High or Low, *and says:* Every sound has some degree of Loudness or Softness, and that degree we call POWER.

28. What did we call it? Power.

Teacher records the answer under the word, Pitch.

29. What is power in music? Some degree of loudness or softness of sounds.

30. What was the distinction we *first* found in musical sounds? They were long or short.

31. What *one* word expressed it? Length.

32. What was the distinction we *next* found? Highness or lowness.

33. What *one* word expressed it? Pitch.

34. What was the distinction we *last* found? Loudness or softness.

35. What *one* word expressed it? Power.

36. Can you sing a sound without some degree of Length? We can not.

37. Without some degree of Pitch? We can not.

38. Without some degree of Power? We can not.

39. Can you sing a sound without some degree of Length, Pitch and Power? We can not.

40. Then how many *necessary* properties have sounds? Three.

41. Name them in order? Length, Pitch and Power.

Teacher says:

42. Since musical sounds have three necessary properties, each requiring, at first, separate study and practice, how many departments would there naturally be? Three.

43. The first department treating of what? Length.

44. The second of what? Pitch.

45. And the third? Of Power.

Teacher says: We will name the first department, RHYTHMICS.

46. What did we name it? Rhythmics.

Teacher makes a record of the name opposite the word, Length.

47. Of what does Rhythmics treat? The length of sounds.

Teacher says: We will name the second department, MELODICS.

48. What did we name it? Melodies.

Teacher records the name opposite the word, Pitch.

49. Of what does melodies treat? The pitch of sounds.

Teacher says: We will name the third department, DYNAMICS.

50. What did we name it? Dynamics.

Teacher records the name opposite the word, Power.

51. Of what does Dynamics treat? The power of sounds.

The black-board now presents to the class the following

TABULAR VIEW.

Distinctions.	*Properties.*	*Departments.*
Long or Short,	Length,	RHYTHMICS.
High or Low,	Pitch,	MELODICS.
Loud or Soft,	Power,	DYNAMICS.

Referring to the above table, the teacher asks:

52. What is the first distinction in musical sounds? Long or Short.

53. What is the second? High or Low.

54. What is the third? Loud or Soft.

55. What is the first necessary property of musical sounds? Length.

56. What is the second? Pitch.

57. The third? Power.

58. Name the department which treats of the length of sounds. Rhythmics.

59. That which treats of the pitch of sounds? Melodics.
60. The power of sounds? Dynamics.
61. Of what does Rhythmics treat? The length of sounds.
62. Melodics treats of what? The pitch of sounds.
63. And Dynamics? Of the power of sounds.

The teacher may then sing a sound, long, low and soft, and ask the class to name its three properties in order; and, in the same way, have the following described tones analyzed:

Long, Low and Loud.
Long, High and Loud.
Short, Low and Loud.
Short, High and Loud.
Long, High and Soft.
Long, Low and Soft.
Short, Low and Soft.
Short, High and Soft, &c.

The teacher should now call upon the class to sing the sounds as he describes them.

LESSON II.

Rhythmics—Measures.

NOTE.—Teacher should carefully review preceding lesson as prefatory to new subjects. Excellent review questions may be found from Nos. 52 to 63 inclusive.

Teacher may slowly count, One, two, one, two; *then require the class to repeat the same.*

64. How many times did you count one, two? Twice.

Teacher says: When we count thus, we wish to divide the time into *equal portions.*

65. Into *what* do we divide time? Equal portions.

Teacher says: These portions are called MEASURES.

66. What are these portions of time called? Measures.
67. What is a measure? A portion of time.
68. How many did we count for each measure? Two.
69. Then how many parts to a measure? Two.
70. Class count two measures.

While the teacher requires the class to count two measure, he sings a sound to the syllable, la, *to each part of the second measure.*

71. How many measures did you count? Two.
72. How many did I sing? One.
73. How many sounds did I sing in that measure? Two.
74. How many to each part of the measure? One.
75. What is a measure? A portion of time.
76. Now you sing the syllable *la* to each part of the first measure, and I will count *one, two*: then I will sing the same to each part of the second while you count, *one, two.*

NOTE —This exercise should be repeated several times.

Teacher says · Listen, while I sing; *and introduces accent, by carefully singing* la *quite loud to the first part of each measure.*

77. Were the sounds of each measure alike in power? They were not.
78. Which was the stronger? The first.

Teacher says: When we sing one part of the measure stronger or louder than the other, we say that part of the measure is accented, and the other part unaccented.

79. What part of the measure is accented? The first.
80. Which unaccented? The second.
81. Sing four measures.

Teacher should quickly represent each sound successively as sung, by a dot on the board.

82. What have I done? Made dots on the board.
83. How many did I make? Eight.
84. How many sounds did you sing? Eight.
85. The dots are made to show—? How many sounds were sung.
86. How are the sounds represented on the board? By eight dots.
87. How many sounds did you sing to each measure? Two.
88. Then how many measures did you sing? Four.
89. Where shall I place marks to separate the first measure from the second? Between the second and third dots.

90. Where to separate the second from the third? Between the fourth and fifth dots.

91. The third from the fourth? Between the sixth and seventh.

92. What do the marks indicate? The separation of measure from measure.

93. How many measures are represented? Four.

94. What is a measure? A portion of time.

95. How is it represented? By the space between the marks.

96. Can a measure be seen, heard, or must it be only represented? It must be represented.

97. How are the sounds represented? By dots.

98. What represents the division of measures? Marks.

Teacher says: Let us now change the names we have given these characters for those in common use. Dots are called NOTES.

99. What are they called? Notes.

100. What is the use of notes? They represent sounds.

Teacher says: The marks used to separate the measures from each other we call BARS.

101. What are they called? Bars.

102. What is the use of bars? They separate the measures from each other.

Teacher says: Musical sounds are called TONES.

103. What are musical sounds called? Tones.

104. How many measures are represented in the Exercise? Four.

105. What is a measure? A portion of time.

106. How many tones are represented in each measure? Two.

107. What is a tone? A musical sound.

108. What characters are used to represent tones? Notes.

109. How many bars are there in the Exercise? Three.

110. What is the use of bars? They separate the measures from each other.

LESSON III.

Melodics—The Scale.

NOTE.—Review questions from 100 to 110.

Teacher sings a sound at the Pitch of C, *using the Syllable* La, *and after repeating it several times, asks:*

111. What did you hear? A tone.

112. What syllable did I use? La.

113. All may sing La as I did.

NOTE.—The teacher may request a repetition of this tone in connection with words or lines of poetry, inviting at first only those who feel sure that they can sing the right tone, afterwards those who are willing to try, and finally the entire class.

Teacher says: The tone you have learned we will name One.

114. What did we name the tone? One.

115. Sing One. *Class sings.*

116. What have we named One? The Tone.

117. Class, listen while I sing; and when you hear a tone, other than that we have named One, *you* may say: New tone.

The teacher, after singing One *several times, sings the next tone of the ascending series, at the sound of which the class say:* New tone.

118. Was the new tone higher or lower than One? Higher.

Let the class sing One, *while the teacher, alternating with them, sings the next tone of the ascending series; and, after repeating this exercise several times, he asks:*

119. What tone did you sing? One

120. What tone did I sing? New tone.

121. Class, sing new tone.

122. What is the name of the first tone you sang? One.

123. What name would you naturally give to the new tone? Two.

124. All sing One to the syllable La.

125. All sing Two.

Teacher may now divide the class into two sections, practising alternately One *and* Two.

126. How many tones have we learned to sing? Two.

127. Name them in order? One, Two.

128. Sing them in order four times.

Teacher says: Listen, and name the tones as I sing them, but when you hear a tone other than One or Two, please say, new tone. *After singing* One *and* Two *several times, the Teacher finally sings the third tone of the ascending series, at the sound of which the class say,* New tone, *as previously directed.*

129. Sing One to the syllable La.

130. Sing Two.

Teacher sings the new tone, and says:

131. What did I sing? New tone.

Teacher should exercise the class in singing the tones promptly when he names them, and vice versa, *naming the tones when he sings them.*

132. What shall we call the new tone? Three.

The teacher, while again exercising the class in singing and naming tones, may introduce the next tone of the ascending series, which will be quickly apprehended, and named Four *by the class. In a similar manner introduce tones* Five, Six, Seven, *and* Eight, *taking great care to exercise the class sufficiently to fix the tones and names in the mind.*

Class should then sing the eight tones in succession, both ascending and descending. Teacher says: This series of ascending or descending tones we will hereafter call the SCALE.

133. What did we call them? The scale.
134. Sing the scale.
135. Name the syllable we have appointed to each tone? La.

Teacher says: Instead of using the syllable *la* to each tone of the scale, we will hereafter apply those syllables which are in common use; for, by associating a different syllable with each tone, we shall be more likely to remember it. We will apply to the tone One, the syllable *Do.*

136. What syllable did we apply to one? Do.
137. To what tone did we apply Do? One.
138. Sing One, and apply the syllable.

Teacher: To the tone *two*, we will apply the syllable *Re.*

139. What syllable did we apply to Two? Re.
140. To what tone is Re applied? Two.
141. Sing One and Two, using the syllables.

Teacher: We will apply to the tone *three* the syllable *Mi.*

142. To what tone did we apply Mi? Three.
143. What syllable did we apply to Three? Mi.
144. Sing One, Two and Three to the syllables we have given.

The teacher may, in the same manner, apply the remaining syllables, Fa, Sol, La, Si *and* Do, *to the tones* Four, Five, Six, Seven *and* Eight. *He must not be afraid of giving his class too much practice upon* THIS, *the most important of all exercises*—THE SCALE.

145. Of what is the scale composed? Eight Tones.
146. Sing them ascending and descending.
147. Sing the scale applying the syllables.
148. What syllables did we give to the tone Five? Sol.
149. What syllable to the tone Three? Mi.
150. What to the tone One? Do.
151. To the tone Two? Re.
152. Tone Four? Fa.
153. What syllable did we give to the tone Six? La.
154. To the tone Seven? Si.
155. What syllable did we give to the tones One and Eight? Do.
156. Name the tone to which we gave the syllable Sol? Five.
157. Name the tone to which we gave Mi? Three.
158. The tone to which we gave Re? Two.
159. To which we gave Fa? Four.
160. Gave Si? Seven.
161. The tone to which we gave La? Six.
162. Name the tones to which we gave the syllable Do? One and Eight.

LESSON IV.

Melodics—The Staff.

NOTE.—Review questions from 145 to 162 inclusive.

163. Class may sing the scale ascending and descending.

Teacher says: As we have learned to sing the tones, with their names and syllables, we will now have some sign that will call to mind the tone to be sung.

Teacher then drawing a line on the board thus, ————————, *asks:*

164. What have I done? Drawn a line.

Teacher says: Let the line represent One and the space above Two.

165. How is One represented? By the line.
166. And what represents Two? The space above the line.
167. Class sing as I point.

NOTE.—Teacher points to the line, and the class sings (the tone One) syllable *Do*; then to the space, when the class sings (Two), syllable Re.

The teacher says: Listen, and if I sing incorrectly, please check me

instantly by saying mistake. *Teacher points and sings at the same time a few tones correctly. At length, while pointing to the line representing* One, *he sings* Two, *at the sound of which the Class says:* "Mistake," *as directed.*

168. What tone did I sing? Two.
169. What should I have sung? One.
170. Why should I have sung One? Because the line at which you were pointing represents One.
171. Is it always necessary to represent One by the line? It is not.

Teacher: Let the space below the line represent One.

172. If the space represents One, what will represent Two? The line.
173. How many tones of the scale have we represented? Two.
174. What are they? One and Two.
175. How many have we yet to represent? Six.
176. Name them? Three, Four, Five, Six, Seven, and Eight.
177. How did we first represent One? By the line.
178. How was Two represented? By the space above the line.
179. How shall we represent Three? Draw another line.

The teacher draws the line and says:

180. How many tones are represented on the board? Three.
181. Name them in order? One, Two, and Three.
182. One is represented by what? The first line.
183. How is Two represented? By the space above the first line.
184. And Three? By the second line.
185. How shall we represent Four? By the space above the second line.
186. And Five? Draw another line.

The teacher draws the line, and says:

187. Six shall be represented where? The space above the third line.
188. And to represent Seven what must we do? Draw a fourth line.

Teacher draws the line, and says:

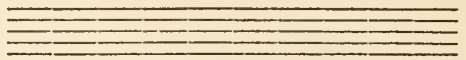
189. Then Eight will be represented—? By the space above the fourth line.

Teacher says: By agreement, the first line represents One, but we have found that any line or space may just as well represent One. Let One be represented by the space above the first line.

190. How is Two represented? By the second line.
191. And Three? By the space above the second line.

The teacher may proceed thus, allowing the Class to find it necessary to still add other lines and spaces in order to represent the eight tones. Again he may commence with the second *line as* One, *when the Class will find use for the space above the fifth line.*

The board then presents the lines and spaces as follows:



Teacher says: The lines and spaces, by which the tones are represented are called the STAFF.

192. What are the lines and spaces called? The staff.
193. How many lines and spaces are there in the staff? Five lines and four spaces.

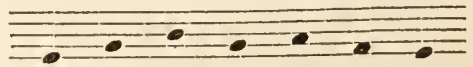
Teacher says: Each line and space of the staff we call a DEGREE.

194. What is each line and space of the staff called? A degree.
195. How many degrees does the staff contain? Nine.

Teacher may now point to the 1*st*, 3*d*, 5*th*, 3*d*, 4*th*, 2*d*, *and* 1*st degrees of the staff, requesting the Class to sing as he points.*

On requesting them to repeat the exercise without his pointing, doubtless the result will be a failure; when it will be proper to suggest that it was forgotten on account of the imperfect system of notation that we have been using; hence, some other way than pointing must be found, for preserving the order in which the tones are to be sung. The one in general use is to write a note on the line or space representing the tone to be sung.

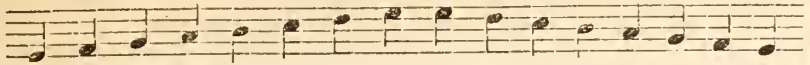
The teacher then writes out the exercise that was sung thus:



196. What have I written upon the staff? Notes.
197. How is One represented? By the line.
198. How are all the tones represented? By the lines and spaces.
199. What represents the order in which they are to be sung? The notes.

Teacher says: We have now found a second use for notes. They also represent the order of succession, in which tones are to be sung, and are usually made thus:

The teacher may now represent the scale, ascending and descending.



Do, re, mi, fa, sol, la, si, do, do, si, la, sol, fa, mi, re, do.
One, two, three, four, five, six, seven, eight, eight, seven, six, etc.

Class should practise it, using the names of the tones; also the syllables Do, Re, Mi, etc.

The teacher points to the note on the first line, and asks:

200. What tone must be sung when I point to this note? One.
201. How do you know? Because the note is written on the first line.

The remainder of the lesson should be examined in this manner.

202. How did we represent One of the scale? By a line.
203. How did we represent the remaining tones? By lines and spaces.
204. What did we call the lines and spaces? The staff.
205. Of how many lines and spaces is the staff composed? Five lines and four spaces.
206. What is each line and space called? A degree.
207. How many degrees does the staff contain? Nine.
208. What was the *first* use we made of notes? To represent tones.
209. And the *second* use was what? To represent the order of succession, in which tones are to be sung.

LESSON V.

Melodics—Relative and Absolute Pitch.

Note.—Review questions from 202 to 209, inclusive.

210. Class sing the scale.
211. How did we represent the scale? By lines and spaces.
212. Is it necessary that we should always take the first line to represent One? It is not.
213. If the second line represents One, what represents Two? The second space.
214. How is Three represented? By the third line.
215. If the second space represents One, what represents Two? The third line.
216. What Three? The third space.

Teacher says: Let the first line represent One.

Teacher then rubs out the upper note, and takes the line, upon which the highest remaining note is written, to represent Eight.

217. Where will One now come? The space below.

Teacher again rubs out the upper note, and asks:

218. Where will One now come? You must draw another line.

Teacher says: Now, according to common usage, the staff consists of five lines and four spaces; it is not necessarily so, only more convenient. When we find it necessary to add lines, we make them quite short, only long enough upon which to write the note. Such short lines are called Added or Leger Lines.

219. What are they called? Added or leger lines.

Teacher may, in like manner, show the necessity of having added lines above the staff as well as below.

The teacher now sings the scale, requesting the Class to name the tones as he sings them. Then, while the Class sings the scale, the teacher names them.

220. What is the name of One? One.
221. The name of Two? Two.
222. Of Three? Three.
223. In what branch of study, Geography, Arithmetic or Grammar, do we find these names? Arithmetic.
224. What are they called? The numerals.
225. What use do we make of them in music? They are the names of the tones of the scale.
226. Do their names suggest the length or pitch of sounds? The pitch.
227. Do the names suggest entire independence or are they closely related? Closely related.

Teacher sings 1, 2, 3, 4, *and requests the Class to sing* 5, 6, 7, *and* 8.
Teacher sings 1, 2, 3, *then Class sings* 4, 5, 6, 7, *and* 8.
Teacher sings 1, 2, *and Class sings* 3, 4, 5, 6, 7, *and* 8.
Teacher sings 1, *then Class sings* 2, 3, 4, 5, 6, 7, *and* 8.

228. What tone must you have before you can sing Two? One.
229. On what tone then is Two dependent? On One.
230. On what are all the tones of the scale dependent? On tone One.

Teacher: We will therefore call One the *Key-tone* of the scale.

231. What did we call One? The key tone of the scale.
232. Do the tones of the scale seem independent or closely related? Closely related.

Teacher: The relationship that exists between the tones of the scale is called RELATIVE PITCH.

233. What is the relationship of the tones called? Relative pitch.
234. What is relative pitch? The relationship existing between the tones of the scale.
235. By what terms did we designate the relative pitch of the tones of the scale? By the numerals One, Two, Three, etc.

Teacher may now call upon the Class to sing the scale, giving them the pitch of C.

NOTE.—The teacher must be very careful not to speak of the pitch C or G at this time, as the Class are supposed to know nothing of those terms.

The teacher then sings the scale, pitch of G, *and asks the Class*

236. How did the scale I sung differ from that you sung? In pitch.
237. May the pitch of the scale be changed? It may.

Teacher requests the Class to sing a tone two or three times, and asks:

238. Can the pitch of that tone be changed? It can not.

Teacher says: The pitch of a tone can never be changed. It may be high or low, still it must be fixed. This essential condition of tones is called ABSOLUTE PITCH.

239. What is the essential pitch of tones called? Absolute pitch.
240. What is the relationship that exists between tones called? Relative pitch.
241. By what names is it designated? Names of the numerals.

Teacher says: As we have names for the relative pitch of sounds, we must also have some for the absolute. The names of the first seven letters of the alphabet are taken for this purpose.

242. What are used as names for the absolute pitch of sounds? The names of the first seven letters of our alphabet.

Teacher: We will name the absolute pitch of the first tone C; the second, D; the third, E; fourth, F; fifth, G; sixth, A; seventh, B; and the eighth, C.

243. Name the absolute pitch of the first tone? C.
244. That of the second? D.
245. Of the third? E.
246. The fourth? F.

Teacher may call for the names of the absolute pitch of the rest of the tones of the scale.

247. What is the name of the relative pitch of the first tone of the scale? One.
248. What is the name of the absolute pitch of One? C.
249. Each tone has how many names? Two.
250. What is indicated by the names of the numerals? Relative pitch.
251. By the names of the letters? Absolute pitch.

Teacher says: To prevent misunderstanding we will hereafter consider One, Two, Three, etc., as names indicating relative pitch, and A, B, C, etc., as indicating absolute pitch.

NOTE.—The following question is sometimes asked of the Teacher: "Why is the letter C taken in preference to A, as the name of One, in this scale, which is always presented first to the Class? *Answer:* The tones of the minor scale received their names first, and A was taken as the name for One in that scale, C, being Three of that scale, becomes One of the major. The scale based on C is often called the natural scale, but it is no more so than any other. The term natural refers only to its notation, or the signs by which it is represented. It being the only position, in which the scale can be placed on the staff without the use of sharps or flats, gave rise to the term natural.

252. When we find use for more lines than the staff contains what shall we do? Add short lines.
253. What are such short lines called? Added or leger lines.
254. Why is One called the *Key-tone* of the scale? Because the other tones are dependent upon it.
255. What are the names of the *relative* pitch of the tones of the scale? The numerals One, Two, etc.
256. What are the names of the *absolute* pitch? The letters.

LESSON VI.

Rhythmics—Measures—Rests.

NOTE.—Review questions from 252 to 256 inclusive.

Class counts and teacher sings four measures.

257. How did you indicate the parts of measures? By counting.
258. Can we count and sing at the same time? We can not.

Teacher says: We shall find it convenient to indicate the parts of measures by motions of the hand. To the first part of the measure we will give a downward motion, and to the second an upward.

259. What is the motion to the first part of the measure? Downward.
260. What to the second part? Upward.

Teacher says: The motions of the hand, indicating the parts of measures, are called BEATS; and when we make these motions we are said to *beat time.*

261. Class may beat four measures.
262. How did we indicate measures to the eye? By beating.
263. How to the ear? By counting.

Teacher writes the following exercise on the board:

No. 1.

Teacher says:

264. How many measures are represented in the lesson? Four.
265. How many parts in each measure? Two.
266. What will the motions of the hand be in beating the time? Down and up.
267. What motion to the first part of the measure? Down.
268. To the second? Up.

Teacher says:

269. Class may beat one measure then sing the exercise, beating the time while singing.

NOTE.—In order to have the motions of the hand equal, so that the division of the measure may be accurately made, let the Class describe the motions by saying, *downward beat* and *upward beat.* Let the Class, in the practice of *beating time,* describe the beats *aloud,* afterwards perhaps in a *whisper,* but finally in *silence, thinking* only of the words, that describe the beats. There is no better way of *marking the divisions* of time than by *beating,* and it should *never be discontinued.* Encourage the Class from the beginning to form the habit of *mental counting.*

Teacher says: You may now beat the time (describing one measure before I commence), while I sing. If I do not sing the exercise correctly, say *Mistake.*

270. How many measures do I sing? Four.
271. How many do you count before I sing? One.
272. How many do you count altogether? Five.

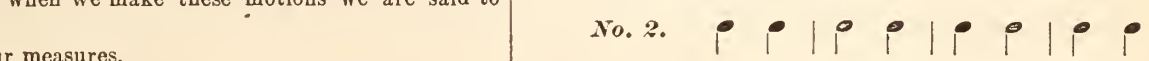
Teacher sings, omitting the second tone in the last measure. Class says, "Mistake."

273. In what measure? The last.
274. What was the mistake? You did not sing the last tone.

Teacher says: Sometimes we produce a better effect by not singing in every part of the measure so we will cancel that note.

The exercise now presents the following appearance:

No. 2.

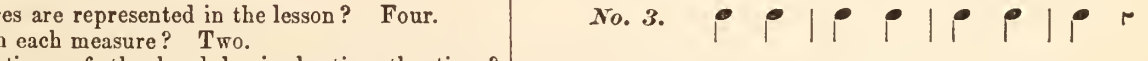


275. How many tones do we sing in the last measure? One.
276. Class may sing the exercise.

The teacher says: I will rub out the canceled note, and in its place write a character, signifying silence or rest in that part of the measure: hence the name of this character, REST.

The exercise now presents the following appearance:

No. 3.



277. What did we call the character? A rest.
278. What is a rest? A sign or mark of silence.

After practising the Class on the exercise, restoring it to its original form, the teacher says: You may count again while I sing, and if I fail to sing the exercise as it is written, *check* me by saying *Mistake.*

Teacher then sings the exercise, making but one tone in the last measure, When the class says, "Mistake."

279. In which measure? In the last.
280. What was the mistake? You sung but one tone.
281. How many tones ought I to have sung? Two.
282. Why? Because there are two represented.

The teacher now draws a curved line over the two notes in the last measure, thus:

No. 4.

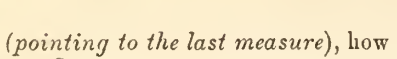
and says: Let that line unite them so that they may represent but one tone.

283. Now then (*pointing to the last measure*), how many tones must I sing in this measure? One.

Teacher sings the exercise and requires the Class to do the same.

284. How many tones have we in regard to length? Two.
285. How did the first differ from the second? It is shorter.
286. How does the second differ from the first? It is longer.
287. What name is naturally suggested for the first? Short.
288. For the second? Long.
289. But how many *kinds* of notes have we? One.
290. Which tone does it represent? The short one.
291. How have we represented the long tone? By uniting the two notes with a curved line.
292. To represent the long tones, will it be more convenient to unite the notes with a line or make a note of a different form? Make a different note.

Teacher rubs out the two notes in the last measure, and writes One *of a new form. So the exercise stands thus:*

No. 5. 

The Class sings the exercise again, and the teacher asks:

293. What shall we call the notes that represent the short tones? Short notes.
294. Those that represent long tones? Long notes.

Pointing to the exercise on the board, the teacher says:

295. How many forms of measure have we? Two.

Pointing to a measure represented by short notes, he asks:

296. Which form of measure is this first or second? The first.

Teacher says: We will call it the Primitive Form of measure.

297. What did we call it? The primitive form.

298. Did we obtain the primitive form from the second or the second from the primitive? The second from the primitive.

Teacher says: Then we will call the second a Derived Form.

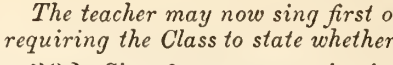
299. What did we call it? A derived form.
300. What did we call the first form? Primitive.
301. The second? Derived.

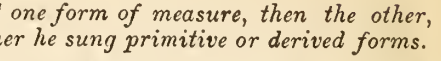
The teacher may now sing first one form of measure, then the other, requiring the Class to state whether he sung primitive or derived forms.

302. Sing four measures in the following order, Primitive, Derived, Primitive, Derivative.

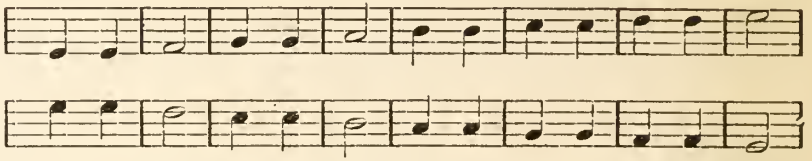
Class sings.

Teacher may now write exercises like the following:

No. 6. 

No. 7. 

No. 8.



Teacher, pointing to exercise No. 8, *says:*

303. How many measures are there in the exercise? Sixteen.

Pointing to the first measure, he asks:

304. Is this a primitive or derived form of measure? Primitive.
305. How do you know? Because there is a note in each part of the measure.
306. The second measure is it primitive or derived? Derived.
307. How do you know that? Because the two parts of the measure are united and represented by the long note.
308. How was the derived form of measure obtained from the primitive? By uniting its parts.
309. In how many ways did we indicate the time or parts of measure? Two.

310. Name them? By counting and beating.
311. What is a rest? A mark of silence.
312. How many tones have we in regard to length? Two.
313. Name them? Short and long.
314. How many kinds of notes have we found use for? Two.
315. And how were they named? After the tones short and long.

LESSON VII.

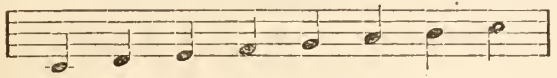
Melodies—The Scale—Clefs.

NOTE.—Review questions from 309 to 315 inclusive.

316. Have we found it necessary to always represent One by the first line? We have not.

Teacher says: For the present we will agree to represent the scale in two ways. First in this way, commencing with the added line below:

No. 9.



Then commencing with the second space, thus:

No. 10.

Teacher, pointing to the added lines of the upper staff, asks:

317. What tone is represented here? One.

Pointing to the second space of the lower staff:

318. What tone is represented here? One.
319. How do you know that? We agreed that it should be so.
320. Is the pitch of a tone represented by the note or by the degree of the staff? By the degree of the staff.

Teacher writes a note on another staff, and asks:

321. What tone is represented here? We do not know.
322. Can some one tell me whether I wish to represent Six or One? *None can tell.*
323. If I wish to represent One on the line what figure shall I write on that line? 1.
324. Where shall I place the figure 3, in order that the first line may represent 1? On the second line.

Teacher may represent One *in different places on the staff by the use of figures, as in the above example; but finally writes* 5, *on the second line of the upper staff, and asks:*

325. Where shall we find One represented? On the added line below.

Teacher then writes 4 *on the fourth line of the lower staff, and asks:*

326. Where is One represented? On the second space.

Teacher says: The figures 5 and 4 now show us where One is found, or the position of the scale upon the staff.

327. Do numerals indicate relative or absolute pitch? Relative.
328. What is the name of the absolute pitch of One? C.
329. What of Two? D.
330. The name of Three? E.
331. Of Four? F.
332. Five? G.

Teacher says: As G and F are the names of the absolute pitch of Four and Five, to prevent confusion we will hereafter use them, instead of the figures 4 and 5, as they are used only in regard to relative pitch. Now the letters G and F tell us, that the degrees of the staff, on which they are written, represent only those tones whose absolute pitch is named G and F. When letters are used for this purpose we call them CLEFS. The word clef signifies *Key.*

The Teacher writes the G clef, , *on the upper staff, and the* F clef, , *on the lower. Pointing to the* G clef, *the teacher asks:*

333. What letter is represented here? G.

Pointing to the F clef:

334. And what is represented here? F.
335. What are the letters called when thus used? Clefs.
336. How many clefs have we? Two.
337. What are their names? G and F.

338. What is the meaning of the word clef? Key.

Teacher says: The clefs not only tell us the names of the absolute pitch of the tones, represented by the degrees upon which they are placed, but also those represented by the other degrees.

339. What is the use of the clef? It determines the names of the absolute pitch of the tones represented by the degrees of the staff.

340. Clef signifies what? Key.

341. How many clefs have we? Two.

342. Their names are? G and F.

LESSON VIII.

Rhythmics—Rests—Triple Measure.

Note.—Review questions from 333 to 342, inclusive.

Teacher writes the following exercise on the board

No. 11.

After the Class practise it, he sings the same, introducing the rest corresponding with the long note, proceeding in a manner similar to the introduction of the short rest. (See Question 270, etc.) *Teacher need not fear of requiring too much practice of beating time.*

The teacher, calling the attention of the class, counts slowly one, two, three, *four times, and asks:*

343. How many measures did I count? Four.

344. How many parts did I count in each measure? Three.

345. How many parts have we had heretofore in a measure? Two.

346. And we have now counted a measure with —? Three parts.

347. Class may count four measures.

Class counts.

348. How did you indicate the parts of the measure you have just counted? By counting

349. How many ways have we of indicating the two-part measure? Two.

350. What are they? Counting and beating.

351. How have we indicated the three-part measure? By counting.

Teacher says: We may also indicate it by beating. The motions of the hand are described, Downward beat, Hither beat, Upward beat, or down, left, up.

352. Class may beat and describe the motions of the hand through four measures.

353. How many kinds of measure have we? Two.

Teacher says: We will call the first, the Two-part or Double Measure.

354. What did we call it? Two-part or double measure.

Teacher says: We will call the second, Three-part or Triple Measure.

355. What did we call it? Three-part or triple measure.

356. Where does the accent fall in double measure? On the first part.

Teacher should here illustrate by counting where the accent occurs in triple measure.

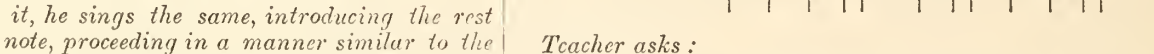
357. Which part of the measure was the strongest? The first.

358. Which part was accented then? The first.

359. Which part unaccented? The second and third.

Teacher writes the following exercise on the board:

No. 12.



Teacher asks:

360. How many measures are there in this exercise? Four.

361. How many parts in a measure? Three.

362. When a measure has three parts, what do we call it? Triple measure.

363. Class may sing the exercise.

Class sings.

364. Is the first measure primitive or derived? Primitive.

365. How do you know? Because each part is represented by a note.

366. The fourth measure is it primitive or derived? Derived.

367. And how do you know that? Because the first and second parts are represented as united by the long note.

Teacher asks the Class to count, while he sings the exercise, but to check him if a mistake occurs. He sings but one tone in the third measure, uniting all the parts, at which the Class says, "Mistake."

368. In what measure did the mistake occur? The third.
369. What was the mistake? You sung but one tone, when you should have sung three.
370. How did the tone I sung in the third measure compare with the long tone in the second? It was longer.
371. How many parts of the third measure were united in the tone I sung? All three.
372. How many parts were united in the long tone of the second measure? Two.
373. How much longer was the tone I sung in the third measure than that of the second? One half as long again.
374. How many tones have we now obtained in regard to length? Three.
375. What was the name of the first? Short.
376. Name of the second? Long.
377. What shall we name the third? Longer.
378. How many kinds of notes have we? Two.
379. How many tones have we to represent in regard to length? Three.

Teacher says: We will represent the longer tone by a note like this:

Teacher writes the new note in the third measure, so the exercise reads thus:

No. 13.

380. How many measures are there in the exercise? Four.
381. Class, sing it.
382. Is the first measure primitive or derived? Primitive.
383. How do you know it is primitive? Because each part is represented by a short note.
384. Is the second measure primitive or derived? Derived.
385. Prove it. The first and second parts are represented by the long note.
386. Is the third measure primitive or derived? Derived.
387. In what respect does it differ from the second measure? The three parts are represented by the longer note.
388. Then how many derived forms have we? Two.
389. Which parts were united to form the first derivative? First and second.
390. What parts were united in forming the second derivative? All the parts.

Teacher, pointing to the fourth measure, asks:

391. Is this measure primitive or derived? Derived.
392. Belongs to which class? The first.
393. What is a derived form of measure? The union of two or more parts of the primitive form.

Teacher writes exercise on the board as follows:

No. 14.

And requests the class to beat the time while he sings it, but to check him should he sing incorrectly.

The teacher sings the exercise, uniting the second and third parts of the third measure, when the Class check him by saying, "Mistake."

Teacher asks:

394. Did I sing the primitive or derived form? Derived.
395. Was it the first or second derivative or a new one? It was a new one.
396. Which parts of the measure were united? The second and third.
397. With which part did the union commence? With the second part.

Teacher, pointing to the first derivative, says:

398. With which part of the measure does the union commence in the first derivative? With the first part.
399. With which part in the second? With the first.

Teacher says: As in the first and second derivatives the union commences with the first part of the measure, we will consider them as belonging to the *First Class* of derivatives. And since, in the new derivative, the union commences with the second part of the measure, we will consider it as belonging to the *Second Class.*

The teacher then writes in full this table:

No. 15.

400. How many classes of derivatives have we and their names? Two, the first and second.

401. How many derivatives are there in the first class? Two.

402. How many in the second? One.

403. What is a derivative of the first class? One in which the union commences with the first part of the measure.

404. And what is a derivative of the second class? One in which the union commences with the second part of the measure.

405. In regard to length, how many tones have we? Three.

406. And their names? Short, long, longer.

407. How are they represented? By notes having the same names.

408. What ways have we of indicating the parts of measures? Counting and beating.

409. What kinds of measure have we? Double and triple.

410. What words are used to describe the motions of the hand in double measure? Down, up.

411. Of triple measure? Down, left, up.

412. Where does the accent occur in double and triple measure? On the first part.

413. What is a primitive form of measure? One having each part represented by a note.

414. What is a derived form? One having two or more primitive parts united.

LESSON IX.

The Extension of the Scale—Sharp-four.

NOTE.—Review questions from 400 to 414, inclusive.

Teacher says: Please name the tones as I sing them and should you hear any other than those belonging to the scale, check me by saying, "New tone."

Teacher then sings the scale several times, both ascending and descending, at last adds the next ascending tone, at which the Class says: "New tone."

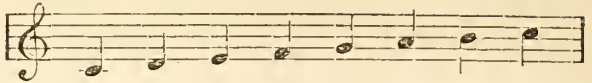
415. Was it higher or lower than Eight? Higher.

416. Some one name it? Nine.

417. Class sing Nine to the syllable La.

Teacher writes the scale thus:

No. 16.

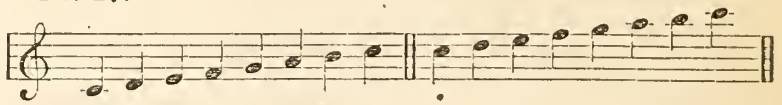


418. Where shall I represent the tone Nine? On the fourth line.

The tone Ten *may be introduced in a similar manner, representing it on the fourth space; also the tones* Eleven *and* Twelve.

Teacher writes the following exercise on the board:

No. 17.



And says:

419. Sing as I point.

Teacher points to the following successively:

1, 2, 2, 1, 8, 9, 9, 8, 1, 2, 3, 3, 2, 1, 8, 9, 10, 10, 9, 8.
1, 2, 3, 4, 4, 3, 2, 1, 8, 9, 10, 11, 11, 10, 9, 8.

These exercises may be extended and varied as the Class seem to require, using the syllables, Do, Re, Mi, Fa, Sol, *to* Eight, Nine, Ten, Eleven, *and* Twelve.

420. Class think, and tell me whether these two series of tones are *alike* in every respect or not? They are not.

421. In what respect do they differ? In pitch.

422. Name the lower series? One, Two, Three, Four, and Five.

423. Name the higher? Eight, Nine, Ten, Eleven, and Twelve.

424. Again, are the two series in all respects different, or is there a similarity between them? There is a similarity.

425. What two tones in the upper series bear the same relation to each other as exists between One and Two in the lower series? Eight and Nine.

426. What corresponds with One of the lower series? Eight.

427. What tone with Two in the lower? Nine.

428. In what respect are the two series alike? In their relation to each other.

429. How do they differ? In pitch.

Teacher says: The relative pitch of these two series of tones is the same, but the absolute is not. We regard the upper series as the same scale relatively, though at a higher pitch.

430. What tone of the upper series is also Eight of the lower? One.

431. What tone of the lower is also One of the upper? Eight.

The extended scale may now be represented thus:

No. 18.

Teacher should state that the pitch of the three upper tones represented are beyond an easy compass of the voice. Perhaps it might be well to try them once in order to convince them of the fact.

Teacher: We will name the upper series as One above, Two above, Three above, etc.

432. What are they named? One above, Two above, Three above, etc.

The extension of the scale down may be brought out in the same manner, naming the tones as Seven below, Six below, etc.

Teacher says: We have now, when considered in respect to *absolute* pitch, *three* scales, but in respect to *relative* pitch we have only *one*.

Teacher sings the scale, then requires the Class to do so two or three times, and says:

433. Name the tones I sing, and if you hear one that does not belong to the scale say, "New tone."

Teacher then sings, One, Two, Three, Four, and Five, *several times, in any order; finally introduces* Sharp-four, *when the Class says,* "New tone."

434. Does it seem to be higher or lower than Five? Lower.

435. Higher or lower than Four? Higher.

Teacher may now exercise the Class as follows: Class sings One, Two, Three, Four *and* Five; *teacher sings* Sharp-four. *Class sings* Five; *teacher sings* Sharp-four; *and finally Class sings* Sharp-four *and* Five.

Teacher says: We have now found a new tone existing between Four and Five, and when we speak of it we do so in its relation to Four; therefore the name given it is Sharp-four.

436. What is the name of the new tone? Sharp-four.

437. Where do we represent Four? On the first space.

Teacher says: We are allowed to represent the new tone by the same degree that represents Four if we write this (♯) character or sign before the note. We call this character a SHARP.

438. What do we call it? A sharp.

NOTE.—The term sharp, as used in music, signifies higher.

Teacher says: We sometimes wish the space to represent Sharp-four, and indicate it by writing the sharp upon it.

439. What is the effect of the sharp? It makes the space represent Sharp-four instead of Four.

440. Has the sharp any effect on the note? None.

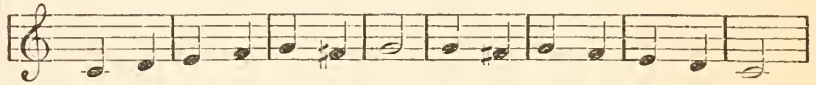
441. Can we sharp Four? We can not.

Teacher may have the class sing Four, Sharp-four *and* Five *several times, then separating them in two sections have them name the tones, and sing them alternately.*

442. Can you raise Four to Sharp-four? We can not.

Teacher writes the following exercise upon the board:

No. 19.



After having been sung the Class should be questioned in regard to the Rhythmic as well as the Melodic construction of the exercise, for instance: How many measures are there in the exercise? What kind of measure is it? What is a measure of two parts called? How many measures are in primitive form? How many in derived? Where is the accent in double measure? What is the name of the new tone introduced? In what measure does it occur? How do we know that we are to use Sharp-four in those measures? etc.

Teacher then says: A sharp continues its effect through the measure in

which it occurs. Also from measure to measure when the same tone is repeated, until canceled by a note written upon some other degree of the staff.

443. How long does the effect of a sharp continue? Through the measure; also from measure to measure when the tone is repeated, until canceled by a note written upon some other degree of the staff.

444. In what respect have we *three* scales? To absolute pitch.

445. In what respect have we but *one* scale? To relative pitch.

446. What names have we given the tones of the upper series? One above, etc.

447. What to the tones of the lower series? Seven below, Six below, etc.

448. What is the name of the new tone we have learned? Sharp-four.

449. Where do we represent it? On the first space.

450. What effect has the sharp on the degree upon which it is placed? It makes it represent Sharp-four instead of Four.

LESSON X.

Quadruple Measure—Names of Notes and Rests.

NOTE.—Review questions from 444 to 450 inclusive.

Teacher counts one, two, three, four, *three times.*

451. How many measures did I count? Three.

452. How many parts in each measure? Four.

453. How many kinds of measure have we had before? Two.

454. Name the first variety? Double measure.

455. The second? Triple measure.

Teacher says: The kind now obtained we will call Quadruple Measure.

456. What did we call it? Quadruple measure.

457. How many parts has a double measure? Two.

458. A triple has how many? Three.

459. And a quadruple measure? Four.

460. Class may count two quadruple measures.

461. How do we indicate the parts of measure to the eye? By beating time.

Teacher asks: In quadruple measure there are four motions of the hand—Downward beat, Thither beat, Hither beat, Upward beat, or Down, left, right, up, are the terms used in describing them.

462. How many motions are there in quadruple measure? Four.

463. Describe them? Down, left, right, up.

464. Where is the accent in double and triple measure? On the first part of the measure.

Teacher says: In quadruple measure we have two accents, as in the words *secondary, momentary.* The first, which is the stronger, and occurs on the first part of the measure, is called Primary. The second less strong, occuring on the third part of the measure, is called Secondary.

465. How many accents are there in quadruple measure? Two.

466. Where do they occur? On the first and third parts of the measure.

467. Name of the first accent? Primary.

468. Of the second? Secondary.

469. Which is the stronger? The primary.

470. The weaker? The secondary.

Teacher writes the following exercise on the board:

No. 20.

471. How many measures have I represented in that exercise? Three.

472. What kind of measure? Quadruple.

473. How many parts in a quadruple measure? Four.

474. Are these measures in primitive or derived form? Primitive.

475. Why? Because each part is represented by a note.

476. Class may sing the exercise.

Teacher writes the first derivative *under the first measure, and asks:*

477. What form have I written? Derived.

478. Which derivative? The first.

479. Which class? The first.

480. Class sing it.

481. What parts are united in this derivative? The first and second.

482. How shall I complete the measure? By two short notes.

Exercise stands:

No. 21.

483. Which parts of the measure are united in the second derivative? The first, second and third.

484. What note shall I write? A longer note.

485. How shall I fill the measure? With a short note.

Exercise stands:

No. 22.

Teacher may now introduce, in the same manner, all the other derivatives, practising the Class upon each one in succession; finally he sings one tone to the measure, while the Class beats the time for him, and asks:

486. How many tones did I sing in the last measure? One.

487. How did it compare in length with the other? It is the longest.

488. What shall we name this tone? Longest.

489. Have we a character to represent it? We have not.

Teacher writes this (⊃) upon the board under the derivative of the first class, and pointing to it, says: Let this note represent the longest tone.

490. How many tones have we now in regard to length? Four.

491. And how many forms of notes? Four.

492. Name them? Short, long, longer, and longest.

Teacher asks, pointing to the notes upon the board:

493. How does the short tone compare with the longest in length? It is only one-quarter as long.

494. What is the proportionate length of the long note? One-half.

495. The proportionate length of the longer note? Three-quarters.

Teacher says: Then we will adopt these fractional terms as descriptive of the relative length of these tones and also as names for the notes representing them.

496. What will be the name of the short note? Quarter.

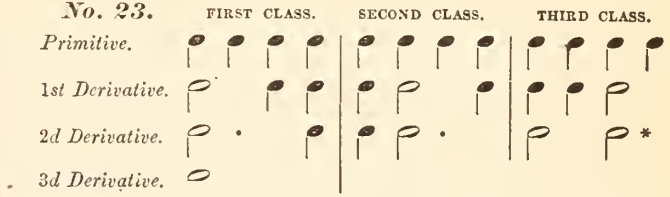
497. What of the long note? Half.

498. And the longer one? Three-quarters.

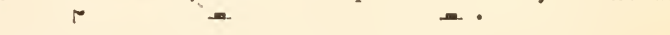
499. The longest one? Whole.

Teacher now proceeds to draw out the derived forms of both the second and third classes, the detail of which seems unnecessary to present here. The result will be a tabular view as follows:

No. 23.



We presume it to be quite unnecessary to illustrate the manner of introducing the rests that correspond to the several notes, as the principle has previously been shown, and well understood by the Class. Below are given the signs as used with their names:



500. How many kinds of measure have we? Three.

501. Name them? Double, triple, and quadruple.

502. How many classes of derivatives have we in quadruple measure? Three.

503. How many in the first class? Three.

504. How many in the second? Two.

505. In the third? Two.

506. How many kinds of notes have we? Four.

507. What names did we finally give them? Whole, three-quarters, half, and quarter.

508. How many rests have we? Four.

509. After what are they named? The notes.

---

* IRREGULAR. The second derivative in the third class belongs perhaps equally to the first and third classes, as the union commences on the first as well as on the third parts of the measure. We place it in the third class, and call it IRREGULAR.

LESSON XI.

Transposition by Fifths.

NOTE.—Review questions from 500 to 509 inclusive.

Teacher sings the scale, and requests the Class to sing the same. Also sings Five, *then the Class the same.*

510. Class sing Four, Sharp-four, and Five to the syllable La.
511. Class sing One.
512. What is the name of the tone you sang? One.
513. What syllable do you apply to One? Do.
514. What syllable have we applied to Four? Fa.

Class sings One, Two, Three, Four, *as called for.*

Teacher sings Sharp-four, *and asks:*

515. What tone did I sing? Sharp-four.
516. Have we any syllable for Sharp-four? We have not.

Teacher says: The syllable commonly used is called Fi.

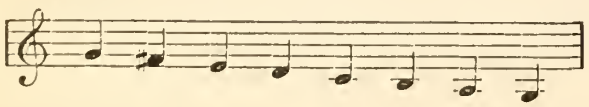
Class may now practise the following exercise, using the syllables:

1 2 3 4 5	6 ♯4 5.
5 ♯4 5	2 3 ♯4 5.
3 ♯4 5	5 ♯4 3 2.

NOTE.—We have found it advisable to give the example before asking the Class to sing.

Teacher sings Sol, Fi, Mi, Re, *and Class repeat the same. Teacher again sings, using the syllables* Do, Si, La, Sol, *Class sings the exercise after him, who then writes it on the board, and finishes the scale, using the Syllables* Fa, Mi, Re, Do.

No. 24.



Class sings the exercise after the teacher, applying the syllable Do, Si, La, etc., *both up and down.*

517. What do you call this succession of tones? The scale.

518. What is the pitch of One in this scale? G.

Teacher sings the scale of C, *Class repeats the same. Teacher then asks:*

519. What is the pitch of One in this scale? C.
520. Class may sing the scale commencing with C.
521. The scale commencing with G.

Teacher says: Where any other starting point than C is taken, the scale is said to be transposed.

522. When is the scale transposed? When another starting point than C, is taken as One.

Teacher sings the scale of G, *using* F, *instead of* F♯.

523. Did it sound right? It did not.
524. Class sing the scale of G.
535. Name the tones in the scale of G. G, A, B, C, D, E, F♯, G.
526. Class sing the scale of C.
527. Name the tones in the scale of C. C, D, E, F, G, A, B, C.
528. What tone do we use in C that we do not in G? F.
529. What in G that we do not in C? F♯.
530. Class sing first the scale of G, then C.
531 What is the difference between these scales? They differ in pitch.

Teacher says: The changing of the pitch of the scale is called transposition.

532. What is it called? Transposition.
533. When we take C as One of the scale, in what key are we said to sing? The key of C.
534. When G is taken as One in what key do we sing? In G.

Teacher says: The key is used to denote relationship: C is the father of that scale; G is the father of that scale.

535. Tell me the names of the family of G. G, A, B, C, D, E, F , G.
536. The names of the family of C. C, D, E, F, G, A, B, C.
537. What tone do we use in G that we do not in C? F♯.
538. How is it represented? By placing the character called a sharp before the note on the degree of the staff which represents F.

Teacher says: When we write music in the key of G, we place this (♯) character immediately after the clef, which does away with the necessity of repeating it every time we use F♯.

539. What is the sign that we are singing in the key of G? The sharp placed after the clef.

540. In what key do we use F♯? Key of G.
541. State the difference between the scale of C and G? In pitch.
542. What is transposition? Changing the pitch of the scale.

NOTE FOR TEACHER.—Further illustrations on this subject will not be necessary, since the principle is the same in each succeeding transposition. So we merely mention the transpositions.

543. *Second transposition of the scale from* G *to* D. To preserve the proper order of intervals between Six and Seven, and Seven and Eight, in this transposition, it is necessary to omit the tone C (Four in the key of G), and C♯ (Sharp-four) must be taken as Seven in the new key.

544. *Third transposition by Fifths: from* D *to* A. In this transposition G (Four) must be omitted, and G♯ (Sharp-four) must be taken as Seven to A.

545. *Fourth transposition by Fifths; from* A *to* E. In this transposition D (Four) must be omitted, and D♯ (Sharp-four) must be taken as Seven to E.

NOTE.—Although we proceed briefly to point out further transpositions by fifths, yet they will not be needed for the common purposes of vocal class-teaching.

546. *Fifth transposition by Fifths; from* E *to* B. A must be omitted and A♯ taken.

547. *Sixth transposition by Fifths; from* B *to* F♯. E must be omitted and E♯ taken.

548. *Seventh transposition by Fifths; from* F♯ *to* C♯. B must be omitted and B♯ taken.

549. *Eighth transposition by Fifths; from* C♯ *to* G♯. F♯ must be omitted and F Double-sharp (F×) taken.

550. The scale may be still further transposed by fifths: to the key of D♯, with nine sharps (two double-sharps); to the key of A♯, with ten sharps (three double-sharps); to the key of E♯, with eleven sharps (four double-sharps); to the key of B♯, with twelve sharps (five double-sharps), and so on.

NOTE 1.—The key of B♯ is the same to the ear as the key of C. The difference is not in the thing itself but merely in the written signs, or notation.
NOTE 2.—The keys beyond F♯ (six sharps) are but seldom used, as the same variety may be more easily obtained in transposition by fourths. The keys beyond E (four sharps) are seldom used in common vocal music.

551. It will be observed, that in each of the foregoing transpositions the pitch has been removed a *fifth;* and that the intermediate tone required to preserve the identity of the scale in the new key has been *Sharp-four;* hence the following rule: "*Sharp-four* transposes the scale a *fifth;*" or, "The tone of transposition between any key and that which is based on its fifth, is *Sharp-four.*"

LESSON XII.

Melodics—Rhythmics—Flat-seven—Natural—Divided Forms of Measures.

NOTE.—Review questions from 537 to 542 inclusive.

Under direction of the teacher the Class sings the scale two or three times. Teacher then says:

552. You may name the tones I sing, and if you hear one that does not belong to the scale say, "New Tone."

Teacher then sings the scale, repeating the tones 5, 6, 7 *and* 8, *once or twice in any order he may please, and finally introduces* Flat-seven, *at which the class says,* "New Tone."

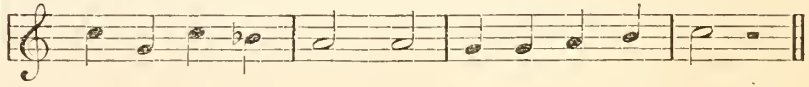
553. Does the new tone seem to be higher or lower than Seven? Lower.
554. Higher or lower than Six? Higher.

Teacher says: When used in connection with Seven, we call it *Flat-seven.*

555. What do we call the new tone? Flat-seven.

The teacher may here exercise the class in a manner similar to that used in the introduction of Sharp-four, and then write exercises on the board similar to the following:

No. 25.



or refer to PRACTICAL EXERCISES.

Teacher should question the Class in regard to the key in which the exercise is written, the kind of measure, the form of measure, whether primitive or derived, and in regard to the tones that do not belong to the scale of C.

Teacher writes the following exercise on the board:

No. 26.

and request the Class to sing it two or three times, after which he says: Listen to me; and if I do not sing the exercise as written, check me by saying, "*Mistake.*"

Teacher sings the exercise once or twice correctly, and then purposely sings F *in the second measure instead of* F♯. *Class says,* "Mistake."

Teacher says: I wish you to sing F instead of F♯, and in order that you may know it, I will write this character (♮), which is called a *Natural*, before the note.

556. What name is given this character? Natural.*

Teacher says: The natural destroys or cancels the effect of the sharp or flat.

557. What is the effect of the natural? It cancels the effect of the sharp or flat.

Teacher says:

558. Count four two-part measures, while I sing, and see what form of measure I use in singing, whether primitive or derived.

Teacher, using syllable La, *sings first and third measures in primitive form, and second and fourth in derived; then asks:*

559. Was the first measure primitive or derived? Primitive.
560. Second—primitive or derived? Derived.
561. In what form was the third? Primitive.
562. And the fourth? Derived.
563. Class count again.

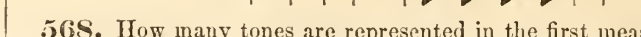
Teacher sings two sounds to each beat in the third measure, and asks:

564. Was the third measure like either of the other or different? It was different.
565. How many la's were sung in the first measure? Two.
566. How many in the third? Four.
567. How many to each part of the measure? Two.

* We do not like the term natural as here used, as F♮ is just as natural to the ear as F. Restoral or nullifier would be more consistent.

Teacher says: We will represent the exercise in this way:

No. 27.



568. How many tones are represented in the first measure? Two.
569. What kind of measure do you call it? Two-part or double measure.
570. What form of measure? Primitive.
571. What form is the second measure? Derived.
572. The third measure has how many notes to each part of the measure? Two.

Teacher says: We call these Divided Parts of Measure.

573. What do we call them? Divived parts of measure.

Teacher says: When we have two notes on each part of the measure it is called a compound measure.

574. What is it called? A compound measure.

Teacher says: When there is one tone on each part of the measure it is called a simple measure.

575. What is it called? A simple measure.

Teacher then writes a table of primitive form of compound measure with derivatives as follows:

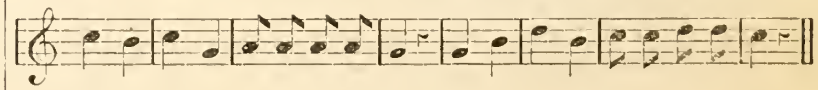
No. 28.

Teacher says:

576. Have we ever had this form of measure before? We have.

577. We will then erase them, though they are derivatives of this form of measure.

Teacher then writes an exercise introducing the new note, as follows:



and gives it the name of Eighth Note.

577. What name did we give the tone between Six and Seven? Flat-seven.

578. What effect has the natural? It destroys the effect of a sharp or flat.

579. What is a compound measure? One having two or more notes on each part.

580. What a simple measure? One having but one note to each part of the measure.

581. What name did we give the new note introduced in this lesson? Eighth.

LESSON XIII.

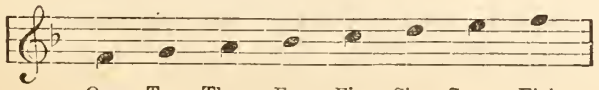
Melodics—Transposition of the Scale by Fourths.

NOTE.—The reason why the scale is transposed by fifth or by fourths, in this: those keys which are based on Five or Four of any given key are its most nearly related keys. Any key, and the key which is based upon its fifth, have all their tones but one in common. Thus to the key of C belong all the tones which belong to the key of G, with the exception of F-sharp: and to the key of G, belong all the tones which belong to the key of C, with the exception of F; hence the near relation between the two keys. Again, the same is true of any key, and the key which is based on its fourth. The key of C and F, for example, have all their tones in common with a single exception. Hence the near relation.

582. First transposition of the scale by fourths; from C to F.

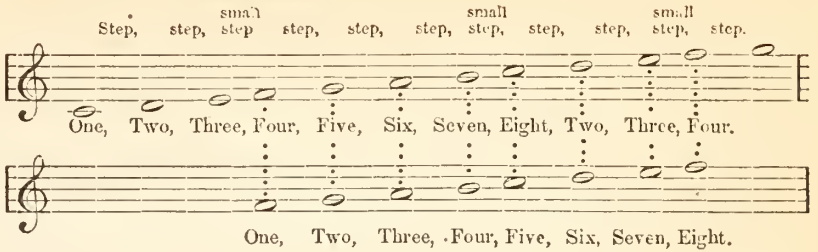
583. To preserve the proper order of intervals between Three and Four, and between Four and Five in this transposition, it is necessary to take B♭ as four in the new key. B♭ is, therefore, the signature to the key of F.

No. 30. Key of F.



Names.	One,	Two,	Three,	Four,	Five,	Six,	Seven,	Eight.
Pitch.	F	G	A	B♭	C	D	E	F
Syllables.	Do	re	mi	fa	sol	la	si	do.

No. 31. Illustration.


Step, step, small step step, step, step, small step, step, step, small step, step.
One, Two, Three, Four, Five, Six, Seven, Eight, Two, Three, Four.
One, Two, Three, Four, Five, Six, Seven, Eight.

QUESTION.—What is the first transposition of the scale by fourths? What is the interval from C to F? What intermediate tone is necessary in this transposition? How many intervals would be wrong without B♭? What intervals would be wrong without B♭? What would be the interval between Three and Four, without the B♭? What from Four to Five? What is the signature of the key of F?

584. It will be observed that, in the foregoing transposition from C to F, the pitch of the scale has been removed a *fourth;* and the intermediate tone, B♭, or *Flat-seven*, has been found necessary to preserve the proper order of the intervals. Hence the following rule: "*Flat-seven* transposes the scale a fourth;" or, "The tone of transposition, between any key and its fourth, is *Flat-seven.*"

585. Second transposition of the scale by fourths; from F to B♭.

586. To preserve the order of intervals between Three and Four, and between Four and Five in this transposition, it is necessary to take E♭ as four in the new key.

587. The sign of E♭ is placed a little to the right of the previous flat, and the two flats are taken as the signature.

588. Third transposition of the scale by fourths; from B♭ to E♭. A♭ is Flat-seven to B♭. A♭, therefore, is the next flat introduced.

589. Fourth transposition of the scale by fourths; from E♭ to A♭. D♭ is Flat-seven to E♭. D♭, therefore, is the next flat introduced.

590. Fifth transposition by fourths; from A♭ to D♭. G♭ is Flat-seven to A♭.

591. Sixth transposition by fourths; from D♭ to G♭. C♭ is Flat-seven to D♭.

592. Seventh transposition by fourths; from G♭ to C♭. F♭ is Flat-seven to G♭.

593. Eighth transposition by fourths; from C♭ to F♭. B *Double-flat* (written B♭♭) is Flat-seven to C♭.

594. The scale may be still further transposed by fourths: to the key of B𝄫, with nine flats (two double flats); to the key of E𝄫, with ten flats (three double flats); to the key of A𝄫, with eleven flats (four double flats); to the key of D𝄫, with twelve flats (five double flats); and so on.

NOTE 1.—The key of B𝄫 is the same to the ear as the key of C. The difference is not in the thing itself, but merely in the sign.

NOTE 2.—The keys beyond G♭ (six flats) are but seldom used, as the same variety may be more easily obtained in transposition by sharps. The keys beyond A♭ (four flats) are seldom used in church music.

LESSON XIV.

Rhythmics—Sextuple Measure—Varieties of Measure.

NOTE.—The teacher may refer to the lessons where Triple and Quadruple measures are introduced, as limited space will not permit the further giving of Questions and Answers.

595. A measure having six parts with *primary* accent on the *first* part, and *secondary* accent on the *fourth* part, is called *Sextuple measure.* We represent it as follows:

No. 32.

COUNTING. One, two, three, four, five, six. One, two, three, four, five, six. One, &c.
BEATING. Down, down, left, right, up, up. Down, down, left, right, up, up. Down, &c.

596. There may be as many varieties in all the different kinds of measure as there are kinds of notes.

597. The movement of a tune, whether fast or slow, does not depend on the kind of notes used, for they represent only relative length.

598. Figures are used to indicate the *kinds* of measure, and also to distinguish the *varieties* of measure. When used for both purposes, the two figures are written as in the representation of fractions, the number of parts, on which the *kind of measure* depends, being indicated by the numerator: and the kind of notes used in each part, on which the *variety of measure* depends, being indicated by the denominator.

No. 33.

NOTE.—Other kinds of measure are sometimes used, but further explanation is unnecessary.

599. SYNCOPE. When a tune commences on an *unaccented* part of a measure, and is continued on an *accented* part of a measure, the accent is inverted; such a tone is called a SYNCOPE, or a SYNCOPATED TONE, and the note representing it is called a SYNCOPATED NOTE.

NOTE 1.—Syncope, from two Greek words, signifying "to cut into," or "to cut off." A syncope cuts into, or breaks up, or contradicts the regular order of accent.

NOTE 2.—While it is important that rhythmic accent should be observed, its constant mechanical or drum-like recurrence is stiff, ungraceful, and repulsive to good taste. Such an accent belongs mostly to music of an inferior character, or to that which makes its appeal to the mere external sense. Rhetorical accent or emphasis, or that which belongs to emotion, expression, or to poetical thoughts or ideas, on the contrary, is essential to a tasteful or appropriate performance, and should receive much attention. The common rules for accent are therefore liable to many exceptions.

600. Vertical lines (as in the foregoing examples) are used to mark the boundaries of measures in notation; they are called BARS.

601. The end of a section or period, or the final close of a piece of music, or the end of a line in poetry, is often indicated (as at the close of the foregoing examples) by a DOUBLE BAR.

LESSON XV.

Melodies—Intervals—Steps and Small Steps.

602. The difference of pitch between any two tones, is called *an Interval.*—For example, the differences of pitch between One and Two, is an interval.

* Seldom used.

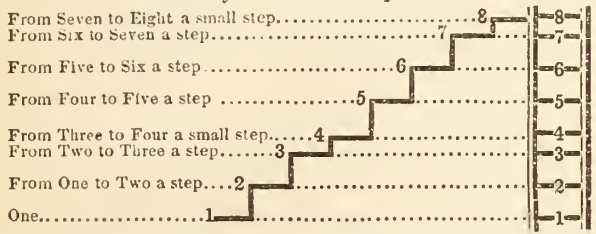
603. In the regular succession of the tones of the scale, there are two kinds of Intervals, larger and smaller.

604. The larger Intervals are called *Steps*, and the smaller ones *Small Steps*.

605. The intervals of the scale occur in the following order: Between One and Two, a step; between Two and Three, a step; between Three and Four, a small step; between Four and Five, a step; between Five and Six, a step; between Six and Seven, a step; between Seven and Eight, a small step.

ILLUSTRATION OF THE MUSICAL LADDER.

Read from the bottom upwards.



QUESTIONS.—What is the difference of pitch between two tones called? What is an interval? How many kinds of intervals are there in the scale? What are the larger intervals called? Smaller? How many steps are there in the scale? Small steps? What is the interval from One to Two? Two to Three, etc?

LESSON XVI.

Melodics—Diatonic Intervals.

NOTE.—Diatonic, because they are produced by skips in the diatonic scale.

606. In addition to those intervals called steps and small steps, there are also other intervals occasioned by skipping; as THIRDS, FOURTHS, FIFTHS, SIXTHS, SEVENTHS, and OCTAVES.

607. Intervals are always reckoned from the lowest tone upwards, unless otherwise expressed.

608. Two tones being the same pitch, are called UNISON, or said to be in *unison*.

609. The interval between One and Two, or Two and Three, or between any tone and the tone that is represented on the degree of the staff, next above it, is called a *Second*.

NOTE.—Seconds are intervals of the same magnitude as steps and small steps.

610. The interval between One and Three, or between Two and Four, or between any tone and the tone that is represented on the third degree of the staff, inclusive, above it, is called a *Third*.

611. The interval between One and Four, or between Two and Five, is called a *Fourth*.

612. The interval between One and Five, or between Two and Six, is called a *Fifth*.

613. The interval between One and Six, or between Two and Seven, is called a *Sixth*.

614. The interval between One and Seven, or between Two and Eight, is called a *Seventh*.

615. The interval between One and Eight, or between Two and Nine (or two of the next series,) is called an *Octave*.

LESSON XVII.

Melodics—Major and Minor Intervals.

616. *Seconds*—1. A second consisting of a *small step*, is a MINOR (small) SECOND. 2. A second consisting of a *step*, is a MAJOR (great) SECOND.

617. *Thirds*—1. A third consisting of a *step* and a *small step*, is a MINOR. 2. A third consisting of *two steps*, is MAJOR.

618. *Fourths*—1. A fourth consisting of *two steps* and a *small step*, is a PERFECT FOURTH. 2. A fourth consisting of *three steps*, is a SHARP FOURTH.

619. *Fifths*—1. A fifth consisting of *two steps* and *two small steps*, is a FLAT FIFTH. 2. A fifth consisting of *three steps* and a *small step*, is a PERFECT FIFTH.

620. *Sixths*—1. A sixth consisting of *three steps* and *two small steps*, is MINOR. 2. A sixth consisting of *four steps* and a *small step*, is MAJOR.

621. *Sevenths*—1. A seventh consisting of *four steps* and *two small steps*, is a FLAT SEVENTH. 2. A seventh consisting of *five steps* and a *small step*, is a SHARP SEVENTH.

622. *Octave*—An octave consists of *five steps* and *two small steps*.

NOTE—In addition to the intervals already mentioned, there are others arising out of the chromatic scale, but as they rather belong to the study of harmony, further notice of them is omitted in this work.

LESSON XVIII.

Extension of Scale downward—Classification of Voices.

623. When tones lower than One are sung, One is to be regarded as Eight of a lower scale.

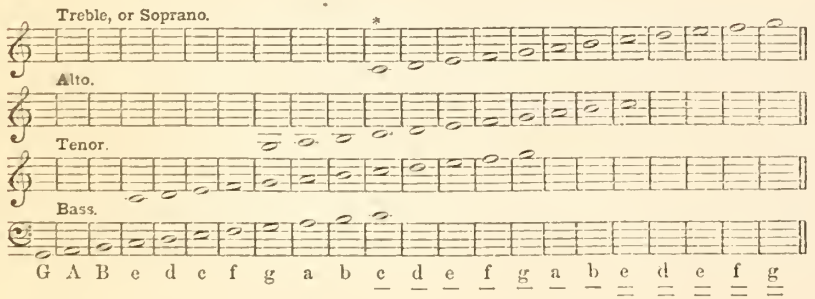
624. Human voices are usually divided into four classes: Low male voices, or Base; high male voices, or Tenor; low female voices, or Contralto; high female voices, or Treble, or Soprano.

NOTE.—Besides the above there are other distinctions made; as, Baritone, between Base and Tenor; and Mezzo Soprano, between Alto and Treble. The majority of male voices at the present day are called Baritone in their quality, and most of the female voices Mezzo Soprano.

625. The G clef is not only used for the Treble and Alto, but often for the Tenor. But when used for the Tenor, it denotes G an octave lower than when used for the Treble and Alto.

The following table exhibits the common use of the clefs; and also the usual compass and relative position of the different parts:

No. 84.

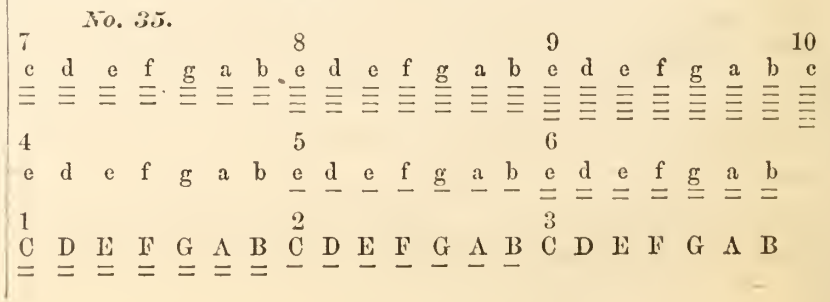


626. To distinguish between the different tones denoted by the same letter, capital and small letters, together with marks below or above them, are used. Thus, in the above example, the lowest three notes are designated by *capital letters;* and the tones represented by them are called capital, or great G, or great A, and great B. The notes in the next octave beginning with c (with the exception of the upper one, which is considered as one of the octave above), are designated by *small letters*, and the tones are called *small* c, *small* d, *small* e, etc. The notes in the next octave (with the exception of the upper one), are designated by *once-marked small letters*, and the tones are called *once-marked small* c, *once-marked small* d, etc. The notes belonging to the next octave, are designated by *twice-marked small letters.*

The G Clef, when used for Treble or Alto voices, signifies $\underline{g}$; when used for Tenor voices it signifies g.

627. This system of designating the tones is carried out through the whole extent of the great scale of sounds in instrumental music, consisting of nine or ten octaves, as follows: The first or lowest octave is denoted by *twice-marked capitals*, as $\underline{\underline{C}}$ (or C C C). The next or second octave, is denoted by *once-marked capitals*, as $\underline{C}$, etc. The third octave (the upper part of which comes within the vocal compass as exhibited above) is denoted by *capitals* C, etc. The fourth octave, by *small letters*, as c, d, etc. The fifth octave, by *once-marked small letters*, as $\underline{c}$, $\underline{d}$, etc. The sixth octave, by *twice-marked small letters*, as $\underline{\underline{c}}$, $\underline{\underline{d}}$, etc. The seventh octave, by *three times marked small letters*, as $\underline{\underline{\underline{c}}}$, $\underline{\underline{\underline{d}}}$, etc. The eighth octave, by *four times marked small letters*, as $\underline{\underline{\underline{\underline{c}}}}$, $\underline{\underline{\underline{\underline{d}}}}$, etc. The ninth octave, by *five times marked small letters*, as $\underline{\underline{\underline{\underline{\underline{c}}}}}$, $\underline{\underline{\underline{\underline{\underline{d}}}}}$, etc., and the tenth octave, by *six times marked small letters*, as $\underline{\underline{\underline{\underline{\underline{\underline{c}}}}}}$, $\underline{\underline{\underline{\underline{\underline{\underline{d}}}}}}$, etc.

No. 35.



* This once-marked small c, being about the centre both of the vocal and also of the great or instrumental scale, is called the middle c.

LESSON XIX.

Chromatic Scale.

628. In addition to the scale already mentioned, called the Diatonic Scale, there is another scale formed by the introduction of the intermediate tones between those tones of the Diatonic Scale, which are separated by the interval of a step. The scale consists of thirteen tones, and twelve intervals of a half-step each; it is called the CHROMATIC SCALE.

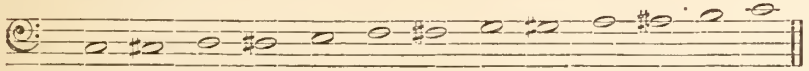
629. The intermediate tones are named from either of the Diatonic Scale-tones between which they occur, with the addition of sharp or flat prefixed or annexed. Thus, the intermediate tone between One and Two may be named Sharp-one, or Flat-two.

630. Characters called SHARPS and FLATS are used as signs of the intermediate tones or of the tones named Sharp or Flat.

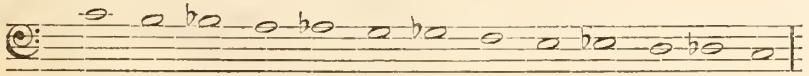
631. Sharps or Flats (signs) are canceled by a character called a NATURAL.

632. Chromatic Scale represented.

No. 36.



		sharp		sharp			sharp			sharp		sharp		
Names.	One,	one,	two,	two.	three,	four,	four,	five,	five,	six,	six,	seven,	eight.
Pitch.	C,	C♯,	D,	D♯,	E,	F,	F♯,	G,	G♯,	A,	A♯,	B,	C.
Syllables.	Do,	di,	re,	ri,	mi,	fa,	fi,	sol,	si,	la,	li,	si,	do.



		flat		flat		flat			flat		flat	
Eight,	seven,	seven,	six,	six,	five,	five,	four,	three,	three,	two,	two,	one.
C,	B,	B♭,	A,	A♭,	G,	G♭,	F,	E,	E♭,	D,	D♭,	C.
Do,	si,	se,	la,	le,	sol,	se,	fa,	mi,	me,	re,	ra,	do.

NOTE. The letter *i* should always receive the sound of ee in the above syllables; thus, Di is pronounced Dee, Ri is pronounced Ree, &c. Again, the letter *a* should always receive the sound of the English long a, so that Se is pronounced Sā, Le is pronounced Lā, &c.

LESSON XX.

Melodics—Minor Scale.

633. There is another Diatonic Scale, consisting also of eight tones, but differing in respect to its intervals, from the one already explained, and is called the MINOR SCALE. The former Scale is called the MAJOR SCALE.

634. The following forms of the Minor Scale are in common use:

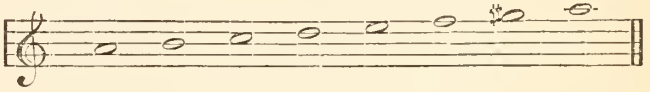
1. The *Natural Minor Scale*, and consists of the following tones: A, B, C, D, E, F, G, A.

No. 37.

The intervals are as follows: from One to Two, a step; from Two to Three, a small step; from Three to Four, a step; from Four to Five, a step; from Five to Six, a small step; from Six to Seven, a step; from Seven to Eight, a step.

5. The *Harmonic or Regular Minor Scale*, and consists of the following tones: A, B, C, D, E, F, G♯, A, and differs from the natural form by the introduction of *Sharp-seven.*

No. 38.



The intervals are as follows: between One and Two, a step; between Two and Three, a small step; between Three and Four, a step; between Four and Five, a step; between Five and Six, a small step; between Six and Seven, a step and a small step; and between Seven and Eight, a small step.

3. The *Melodic or Irregular Minor Scale.* In this form the Sharp-six and Sharp-seven are both used in the ascending series. It is only Minor in lower tones, the upper part of the Scale being Major. In connection with this form of the ascending Minor Scale, it is common to use the natural form in descending. It consists of the tones

A, B, C, D, E, F♯, G♯, A.

No. 39.

The intervals are as follows: from One to Two, a step; from Two to Three, a small step; from Three to Four, a step; from Four to Five, a step; from Five to Six, a step; from Six to Seven, a step; and from Seven to Eight, a small step.

635. The Minor Scale, in its natural position, commences with A, or A is taken as One, as in the above examples.

636. When the Major and Minor Scales have the same signature, they are said to be related. So every Major Scale has its relative Minor, and every Minor Scale has its relative Major.

637. The relative Minor to any Major Scale is based upon its sixth, and the relative Major to any Minor Scale is based upon its third.

NOTE.—The distinguishing feature of the Major and Minor Scales is the third. The Major Scale is known by its Major third, and the Minor Scale is known by its Minor third.

638. The letters and syllables correspond in the Major and its relative Minor. Thus Do is applied to C in both cases, although it is One in the Major, and Three in the Minor Scale, etc.

QUESTION.—What other Diatonic Scale is there besides the Major? In what respect does the Minor Scale differ from the Major? ANS. In the order of the intervals. How many forms of the Minor Scale are there in common use? When are the Major and Minor Scales said to be related? How much higher is the Major Scale than the relative Minor? How much lower is the Minor Scale than its relative Major? What is the relative Minor to C Major? What is the relative Major to A Minor? etc. In C Major, what tone of the Scale is C? In A Minor, what tone is C? In A Minor, what tone of the Scale is A? In C major, what tone of the Scale is A? What is the signature of C Major? To A Minor? etc.

LESSON XXI.

Miscellaneous Characters.

639. Grace notes are often introduced into a melody that do not belong to it. They are commonly written in small characters, and are called passing notes.

640. When a passing note precedes an essential note, on an accented part of the measure, it is called an *Appoggiatura.* It takes its time from the principal tone.

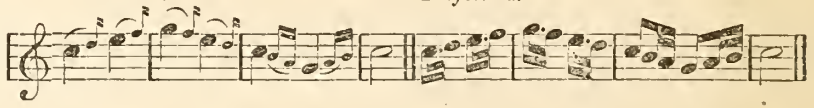
No. 40.

Written. *Performed.*

641. When a passing note follows an essential note on an unaccented part of a measure, it is called an AFTER NOTE.

No. 41.

Written. *Performed.*



642. The SHAKE or TRILL is the rapid alternation of a tone with the next one above in the scale, whether at the distance of a step or a small step.

No. 42.

Written. *Performed*

643. The TURN is formed of a principal tone sung in rapid succession with the tone next above, and the one next below it. It has a variety of forms.

No. 43.

Written.

Performed.

NOTE.—Neither the Trill or Turn belongs to chorus singing. The Trill at least, should only be introduced by a cultivated voice after long practice.

* An Appoggiatura before a dotted note generally receives double the time it otherwise would.

644. When a passage is performed in a close, smooth, gliding manner, it is said to be LEGATO (⁀).

645. When a passage is performed in a pointed, distinct, and articulate manner, it is said to be STACCATO (' ' ' ').

646. A less degree of Staccato is called MARCATO, and is marked thus: (· · · ·).

647. A character, called a TIE, is used to show how many notes are to be sung to one syllable. It is also used to denote the LEGATO style (⁀).

648. When a note or rest is to be prolonged beyond its usual time, a character, called a PAUSE, is placed over or under it (𝄐).

649. A BRACE is used to connect the Staves on which the different parts are written (⁀⁀⁀).

650. The DIRECT (𝄇) is sometimes used at the end of a Staff, to show on what degree of the following Staff the first note is placed.

LESSON XXII.

Dynamics—Degrees—Form or Delivery of Tone.

651. A medium tone, produced by the ordinary exertion of the vocal organs, is called MEZZO (pronounced Mate-zo) and marked *mez.* or *m.*

652. A soft tone, produced by less than ordinary exertion of the vocal organs, is called PIANO (pronounced *pee-an-o*) and marked *p.*

653. A loud tone, produced by a strong or full exertion of the vocal organs, is called FORTE, and marked *for.* or *f.*

654. A tone, produced by a very small but careful exertion of the vocal organs, softer than Piano, yet loud enough to be a good audible sound, is called PIANISSIMO (pronounced *pee-an-is-si-mo*), and marked *pp.*

655. A tone, produced with a greater exertion of the vocal organs than is required for Forte, but not so loud as to degenerate into a scream, is called FORTISSIMO, and marked *ff.*

NOTE.—Mezzo, Piano, and Forte are Italian words, which, by long usage, have become technical terms in music, and are used by all nations.

QUESTIONS. What is the third distinction in musical sounds? What is the department called, which rises out of this distinction? What is the subject of Dynamics? When a tone is neither loud nor soft, what is it called? How marked? When a tone is soft, what is it called? How marked? When a tone is loud, what is it called? How marked? If a tone is very soft, what is it called? How marked? If a tone is very loud, what is it called? How marked? What does Piano, or *p*, signify? What does Forte, or *f*, signify? What does Mezzo, or *m*, signify? What does Pianissimo, or *pp*, signify? What does Fortissimo, or *ff*, signify?

There are six principal forms of tones, as follows:

656. A tone begun, continued, and ended, with an equal degree of force, is called the ORGAN TONE, indicated thus, ═══.

657. A tone beginning soft and gradually increasing to loud, is called the CRESCENDO, indicated thus, <.

658. A tone beginning loud and gradually diminishing to soft, is called the DIMINUENDO, indicated thus, >.

659. The union of the Crescendo and the Diminuendo, is called the SWELL, indicated thus, <>.

660. A very sudden Crescendo, is called the PRESSURE TONE, indicated thus, ≺ or <>.

661. A tone very suddenly diminished, is called an EXPLOSIVE TONE, or SFORZANDO, indicated thus, >.

QUESTIONS.—When a tone is begun, continued, and ended, with an equal degree of power, what is it called? When a tone is begun soft and gradually increased to loud, what is it called? When a tone is begun loud, and diminished to soft, what is it called? When the Crescendo is united to the Diminuendo, what is it called? What is a very sudden Crescendo called? What is a very sudden Diminuendo called?

LESSON XXIII.

Dynamics—Expression of Words and Miscellaneous Directions.

662. The vowel sounds only should be prolonged in singing. The voice dwells on these alone, so they should be delivered with accuracy, and carefully sustained, without being changed. The organs of sound should be kept in one position, while sustaining the sound, and no change should be allowed with the lips, teeth, tongue or throat, or even the body until the sound is finished.

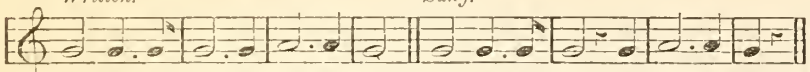
NOTE.—It is a very common fault for singers to change the tonic sounds, and dwell not on the *radical*, but on the vanish or closing sound; thus *a* becomes *e*, and *o* becomes *oo*, &c. In the word great, for example, instead of dwelling steadily upon the vowel sound *a*, the singer changes it to *e*, and that which should be grea - t, becomes grea - e - t so also in the syllable applied to Two; let it be Ra - e instead of Ra - e - -

663. A distinct articulation is entirely dependent upon the manner in which the consonants are delivered. These should be produced in a quick, smart manner, and with great precision. Neglect in this respect is the great cause of indistinctness in singing.

664. Accent is equally important in singing or speaking. If the poetry is regular in its construction, and properly adapted to the music, the accentuation of the two will correspond. If not, the musical accent must be made to conform to the poetic.

665. Pauses, both grammatical and rhetorical, are also essential to good singing. When necessary, they must be obtained by shortening the preceding note, as in the following example:

Written. *Sung.*



Joy to the world, the Lord is come. Joy to the world, the Lord is come.

666. Emphasis. Emphatic words should be given with greater or less power (often with *sf.*) without reference to rhythmic accent. In common psalmody its application is difficult, from the frequent want of a proper adaptation of the poetry to the music. The effect of emphasis may often be increased by a momentary pause (see 665.)

667. The mouth should, in general, be freely opened. It is very common for singers not to open their mouths sufficiently wide so as to give a free and full passage to the sound.

668. Directions in regard to taking Breath.

1. In taking breath, make as little noise as possible.

2. Let it be done quickly, and *without any change in the position of the mouth.*

3. Never breathe between the different syllables of the same word.

4. Where several notes come together to one syllable, do not breathe between them, except in long running passages, where it cannot be avoided.

5. Words intimately connected, as the article and its noun, the preposition and its noun, should not be separated by taking breath.

6. The practice of always breathing at a particular part of the measure, should be avoided.

7. Take breath only when necessary.

8. Exercises on the explosive tone (*fz*) will assist in acquiring the habit of taking breath.

669. Quality of Tone—The essential qualities of a good tone are purity, fullness, firmness and certainty.

1. A tone is Pure when free from all hissing and huskiness.

2. A tone is Full when it is delivered by a free and natural use of the vocal organs.

3 and 4. A tone is *firm* and *certain* which, when correctly given, is held without change, and perfectly controlled by the performer. The following are faults, viz.:

1. Striking below the proper sound and sliding up to it, as from Five to Eight, &c.

2. A wavering or trembling of the voice.

3. A change just at the close of a tone, produced by a careless relaxation of the organs, which should always be held firm in the proper position, until the sound ceases.

670. To Correct Faults—When the teacher discovers a fault, let him first imitate it himself, and afterwards give the true method. It is not enough to simply say that a fault exists, but the teacher must exhibit it by his own performance, until the pupil obtains a clear perception of it, and knows how to avoid it.

671. In singing, try to enter into the spirit of the words. Avoid a heavy, unfeeling, machine-like style of performance, cultivating that which comes from the heart, having some character and soul in it, and appropriate to both words and music. The composer furnishes the inanimate form, and it depends upon the performer whether that form shall live, and take hold of the affections and feelings of others—producing the effects for which music was designed.

LESSON XXIV.

Pronunciation and Articulation—The Voice.

672. Pronunciation in singing is subjected to the same rules as in speech. Good pronunciation consists in giving to each syllable the sound which belongs to it; but as syllables have generally more force and duration when sung, and as defects become thus more striking, more care is necessary to follow the directions given in grammar, for the formation of each syllable. The rolling of the R, or the hissing of the S, must be avoided; but it is very necessary that the vowels should receive their proper sounds.

We would advise pupils to articulate rather extravagantly in study; for then if in singing before people they lose a little of their precision, they will still have enough to do well.

The words The, By, My.

The before a word beginning with a vowel, should be pronounced with the same sound of *e* as in *relate;* before a word beginning with a consonant,

it should have the obscure sound, as in the second syllable of *eternal;* but never the sound of broad *a*.

By, in familiar language, may be pronounced short, with a sound of *y*, corresponding to that of *i*, in the word *it*, and not, as is sometimes heard, to the *e* of *me*. Generally the *y* should be full.

My should always be pronounced with the short sound of *i*, mentioned above, unless, in emphatic expression, or in solemn style; and, in the latter, only in phrases directly associated with solemnity, as in the following: "my God." Familiar phrases, even in serious or solemn style, should retain the short *y*, thus, mў hand, mў heart, mў mouth,—not "*my* hand," nor "*mē* hand," &c. So also in phrases of address, mў lords, mў friends, mў countrymen, &c.—not *my* lords, &c. The word *myself* should never have the long *y*.

The termination ed.

In the reading of the Scriptures, the solemnity and antiquity of the style are supposed to authorize the sounding of *e* in such words. This, however, is a matter of taste. In chanting, the *e* should always be sounded: in singing, the pronunciation is regulated by the verse, as retaining or omitting the sound of this letter.

The words Guide, Guard, Regard, Sky, Kind.

These, in cultivated usage, are pronounced with a slight sound of *y*, following *g* and *k*. The omission of this sound characterizes the local usage of Scotland and New England. The local mode has, no doubt, the sanction of reason and system. But general custom is the only law of spoken language. Words are facts of speeches, not logical deductions.

The words Amen, etc.

Vocal music, of a sacred character, is properly allowed the same liberty which is conceded in the language of poetry, with regard to the use of a style of pronunciation which is obsolete, for common purposes, but appropriate in the expression of deep, solemn, grand, or lofty effects of emotion. Hence the just preference, in the singing of sacred music, for the pronunciation of the word *Amen*, with *a* broad, as in *arm*.

The same remark may be applied to all instances of *variable* pronunciation, in which the current modern sound of a vowel is flat and unmusical, and that of an older style is broad and melodious.*

* Some vocalists extend this rule to the word *my*, giving it the long *y* in all *devotional* music.

THE VOICE.

673. The voice is the most beautiful of all instruments, and at the same time the most delicate. In order to preserve it, excesses of all kinds must be avoided. The use of tobacco, alcoholic stimulants, ale, lager beer, are injurious in the extreme. When you study or practice, use the *full* voice. The cultivation of the vocal organs or muscles is physiologically the same as the cultivation of the muscles of the arm. Daily practice is necessary, but do not sing too long at a time; leave off before you are fatigued. The length of time for study depends entirely upon the condition of the organs, and the strength of the individual.

With time, patience, and the assistance or direction of a teacher who has the *true system of voice-training*, persons with voices below mediocre may become excellent singers.

There is truly but ONE METHOD, and but few who really understand how to teach it.

GENERAL REMARKS.

The space alotted to the elements being limited, we have not given the Lessons in the order we should have done had we more room.

But one example is given in the transposition of the scale. Supposing that, as the principle is the same, the teacher can very easily work out the other transpositions.

Review questions are given at the end of almost every lesson from No. 12, and which will be of assistance to the teacher in laying out his work.

We do not offer the lessons as perfect examples, but merely as models that may assist the teacher in forming his questions.

It must not be supposed by any person that vocal music can be acquired in a few lessons. It is as difficult to attain a practical knowledge of singing as of the Latin or Greek language, and perhaps more so. The one depends upon intellectual application, the other upon the cultivation of taste, and those faculties which can only be improved by a patient and persevering course of practice.

In regard to the use of the syllables, we would only use them as *helps*, just for expediency's sake, and would throw them aside, as a lame man would his crutches, as soon as our class could go without them. Singers are creatures of *habit*, and unless the *spirit of praise* is cultivated during the choir rehearsal, it will be wanting at the hour of worship in the sanctuary. Will choristers and choir-members think of this—that those influences, which govern us during the hour of rehearsal, will, without doubt, characterize the song offerings we bring to "*Him to whom all praise belongeth.*"

EXPLANATION OF MUSICAL TERMS.

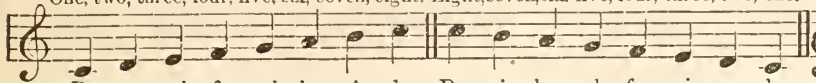
A—an Italian preposition, meaning, to, in, by, at, &c.
Accelerando—accelerating the time, gradually faste and faster.
Adagio, or *Adasio*—slow.
Adagio Assai, or *Molto*—very slow.
Ad Libitum—at pleasure.
Affe'tuoso—tender and affecting.
Agitato—with agitation.
Alla Capella—in Church style.
Allegretto—less quick than Allegro.
Allegro—quick. *Allegro Assai*—very quick.
Allegro ma non Troppo—quick, but not too quick.
Amabile—in a gentle and tender style.
Amateur—a lover but not a professor of music.
Amoroso, or *Con Amore*—affectionately, tenderly.
Andante—gentle, distinct, and rather slow, yet connected.
Andantino—somewhat quicker than Andante.
Animato, or *Con Anima*—with fervent, animated expression.
Animo, or *Con Animo*—with spirit, courage, and boldness.
Antiphone—music sung in alternate parts.
Ardito—with ardor and spirit.
Arioso—in a light, airy, singing manner.
A Tempo—in time.
A Tempo Giusto—in strict and exact time.
Ben Marcato—in appointed and well-marked manner.
Bis—twice.
Brillante—brilliant, gay, shining, sparkling.
Cadence—closing strain; also a fanciful, extemporaneous embelishment at the close of a song.
Cadenza—same as the second use of Cadence. See Cadence.
Calando—softer and slower.
Cantabile—graceful, singing style; a pleasing, flowing melody.
Canto—the treblo part in a chorus.
Choir—a company or band of singers; also that part of a church appropriated to the singers.
Chorist, or *Chorister*—a member of a choir of singers.
Col, or *Con*—with. *Col Arco*—with the bow.
Comodo, or *Commodo*—in an easy and unrestrained manner.
Con Affetto—with expression.
Con Dolcessa—with delicacy.
Con Dolore, or *Con Duolo*—with mournful expression.
Conductor—one who superintends a musical performance; same as Music Director.
Con Energico—with energy.
Con Espressione—with expression.
Con Fusco—with ardor, fire.
Con Grazia—with grace and elegance.
Con Impeto—with force, energy.
Con Justo—with chaste expression.
Con Moto—with emotion.
Con Spirito—with spirit, animation.
Coro—Chorus.
Da—for, from, of. *Da Capo*—from the beginning.
Decani—the priests, in contradistinction to the lay or ordinary choristers.
Declamando—in the style of declamation.
Decrescendo—diminishing, decreasing.
Devozione—devotional.
Dilettante—a lover of the arts in general, or a lover of music.
Di Molto—much or very.
Divoto—devotedly, devoutly.
Dolce—soft, sweet, tender, delicate.
Dolcemente, Dolcessa, or *Dolcissimo*. See Dolce.
Dolente, or *Doloroso*—mournful.
Doloroso—in a plaintive, mournful style.
E—and. *Elegante*—elegance.
Energico, or *Con Energia*—with energy.
Espressivo—expressive.
Fine, Fin, or *Finale*—the end.
Forzando, Forz., or *Fz.*—sudden increase of power <.
Fugue, or *Fuga*—a composition which repeats or sustains, in its several parts throughout, the subject with which it commences, and which is often led off by some one of its parts.
Fugato—in the fugue stylo. *Fughetto*—a short fugue.
Giusto—in just and steady time.
Graziozo—smoothly, gracefully.
Grave—slow and solemn movement.
Impressario—the conductor of a concert.
Lacrimando, or *Lacrimoso*—mournful, pathetic.
Lamentevole, Lamentando, Lamentibile—mournfully.
Larghetto—slow, but not so slow as Largo.
Larghissimo—extremely slow.
Largo—slow.
Legato—close, gliding, connected style.
Lentando—gradually slower and softer.
Lento, or *Lentamente*—slow.
Ma—but. *Maestoso*—majestic, majestically.
Maestro Di Capella—chapel master, or conductor of church music.
Marcato—strong and marked style.
Messa Di Voce—moderate swell.
Moderato, or *Moderatamente*—moderately, in moderate time.
Molto—much or very.
Molto Voce—with a full voice.
Morendo—gradually dying away.
Mordente—a beat, a transient shake.
Mosso—emotion.
Moto—motion. *Andante Con Moto*—quicker than Andante.
Non, Non Troppo—not too much.
Orchestra—a company or band of instrumental performers; also that part of a theatre occupied by the band.
Pastorale—applied to graceful movements in sextuplo time.
Perdendo, Perdendosi—same as Lentando.
Piu—more. *Piu Mosso*—with more motion, faster.
Pizzicato—snapping the violin string with the fingers.
Poco—a little. *Poco Adagio*—a little slow.
Poco a Poco—by degrees, gradually.
Portamento—the manner of sustaining and conducting the voice from one sound to another.
Precentor—conductor, leader of a choir.
Presto—quick.
Prestissimo—very quick.
Rallentando, or *Allentando*, or *Slentando*—slower and softer by degrees.
Recitando—a speaking manner of performance.
Recitante—in the style of recitative.
Recitative—musical declamation.
Rinforzando, Rinf., or *Rinforzo*—suddenly increasing in power.
Ritardando—slackening the time.
Semplice—chaste, simple.
Sempre—throughout, always; as, *Sempre Forte*—loud throughout.
Senza—without; as, *Senza Organa*—without the organ.
Sforzando, Sforzato—with strong force of emphasis, rapidly diminishing >.
Siciliana—a movement of light, graceful character.
Smorendo, Smorzando—dying away.
Soave, Soavement—sweet, sweetly. See Dolce.
Solfeggio—a vocal exercise.
Solo—for a single voice or instrument.
Sostenuto—sustained.
Sotto—under, below. *Sotto Voce*—with subdued voice.
Spirito, Con Spirito—with spirit and animation.
Staccato—short, detatched, distinct.
Subito—quick.
Tace, or *Tacet*—silent, or be silent.
Tardo—slow.
Tasto Solo—without chords.
Tempo—time. *Tempo a Piacere*—time at pleasure.
Tempo Giusto—in exact time.
Ten., Tenuto—hold on. See Sostenuto.
Tutti—the whole, full chorus.
Un—a; as, *Un Poco*—a little.
Va—go on; as, *Va Crescendo*—continue to increase.
Verse—same as Solo.
Vigoroso—bold, energetic.
Vivace—quick and cheerful.
Virtuoso—a proficient in art.
Voce Di Petto—the chest voice.
Voce Di Testa—the head voice.
Voce Sola—voice alone.
Volti Subito—turn over quickly.

Singing School Exercises.

The class are supposed to understand practically: 1. Measures and parts of Measures—Portions of time. 2. Counting and Beating Time—Indicating measures. 3. Signs of Measures, or written Measures—Spaces between bars. 4. Bars—Boundaries of written measures. 5. Notes (four kinds)—Representing the relative length of tones. 6. Rests—Indicating silence. 7. The Scale—A regular succession of tones. 8. The Staff—Representing the scale, or relative pitch. 9. The Letters—Designating absolute pitch. 10. Clefs—Showing the position of the scale as written upon the staff.

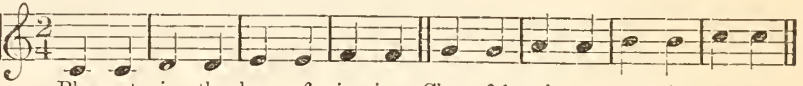
***No. 44.**—Treble Clef. The Scale. Double Bar.*

One, two, three, four, five, six, seven, eight. Eight, seven, six, five, four, three, two, one.



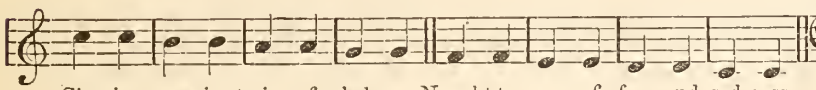
Do, re, mi, fa, sol, la, si, do. Do, si, la, sol, fa, mi, re, do.

***No. 45.**—Double Measure.*

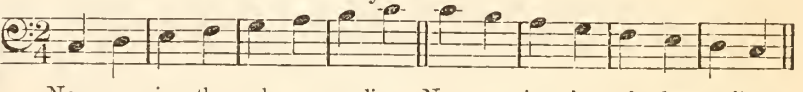


Pleasant is the hour of sing-ing, Cheer-ful voi-ces sweetly ringing;

***No. 46.**—Same in Bass Clef.*

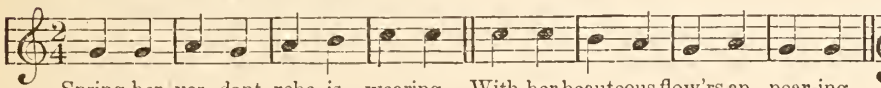


Sing-ing now in strains of gladness, Naught to care of fear and sad-ness.



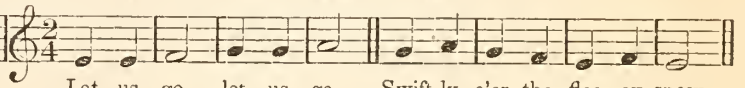
Now we sing the scale as-cending, Now we sing the scale de-scending.

***No. 47.**—Commences with Five.*



Spring her ver-dant robe is wearing, With her beauteous flow'rs ap-pear-ing.

***No. 48.**—Commences with Three.*



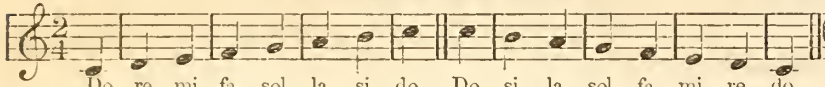
Let us go, let us go, Swift-ly o'er the flee-cy snow.

***No. 49.**—Brace. Two-part Song. Mezzo Forte. Quarter Rest.*

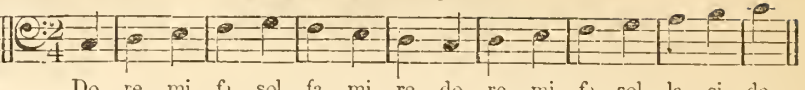
Mezzo forte.

Give me sum-mer, gen-tle sum-mer, With its mer-ry birds and flowers, Verdant woods and flash-ing fountains, Gold-en clouds and cool-ing showers.

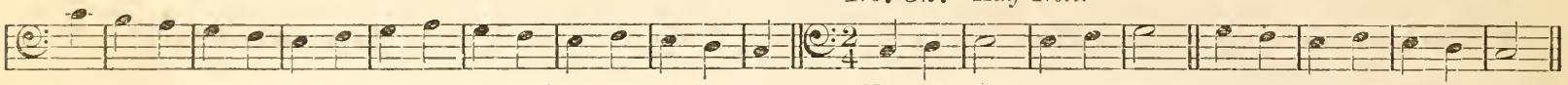
***No. 50.**—Beginning on Second Part of Measure.*



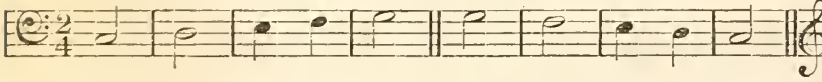
***No. 51.**—The same with Bass Clef.*



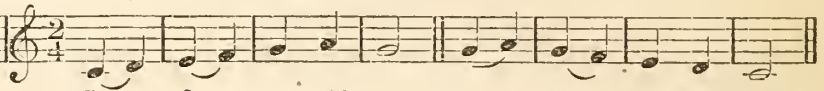
***No. 52.**—Half Note.*



***No. 53.**—Half and Quarter Notes differently arranged.*

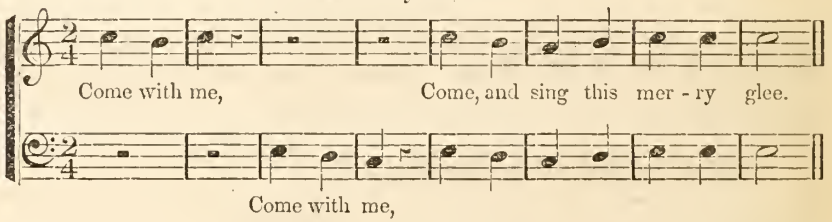


***No. 54.**—Tie or Slur.*

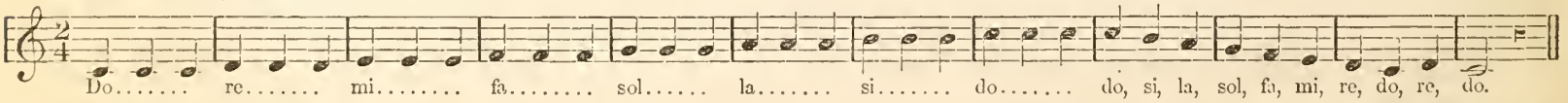


***No. 55.**—Quarter Rest.*

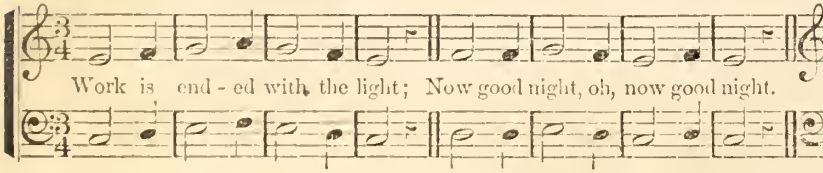
***No. 56.**—Exercise with Half Rests.*



***No. 57.**—Triple Measure.*



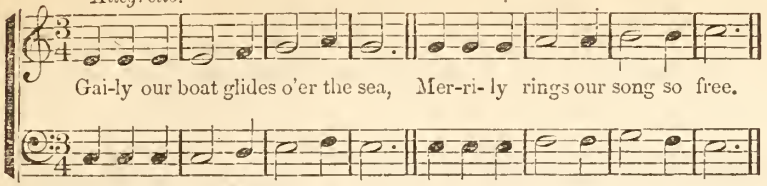
***No. 58.**—Derived Form.*



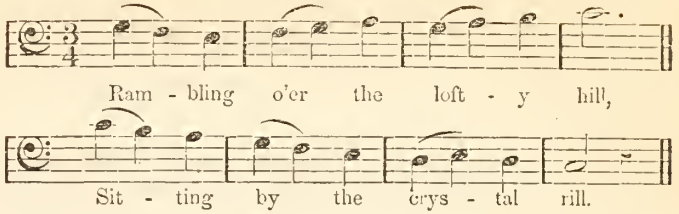
***No. 59.**—Rest introduced in Triple Measure.*

***No. 60.**—Dotted Half Note. Second Derived Form.*

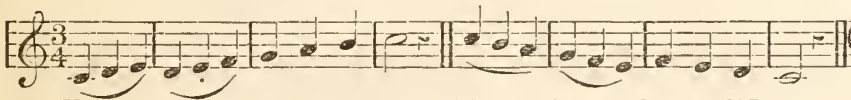
Allegretto.



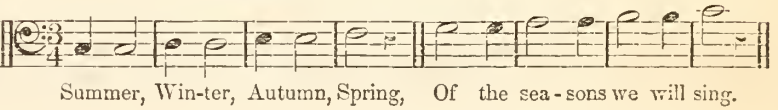
***No. 61.**—Tie over Two Notes.*



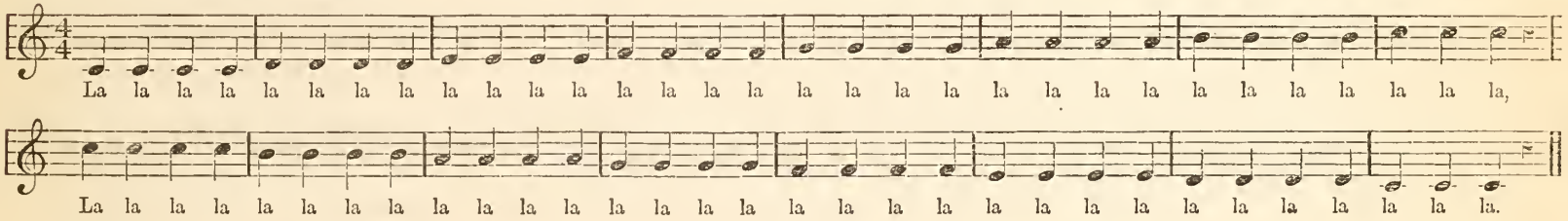
***No. 62.**—Tie over Three Notes.*



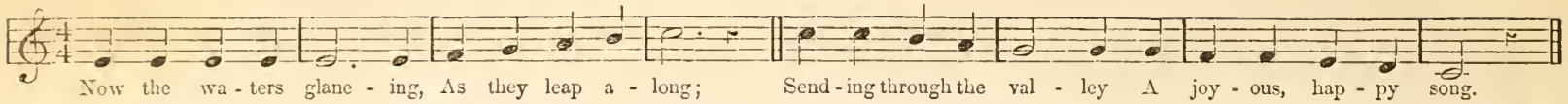
***No. 63.**—Syncopation. Derived Form. Second Class.*



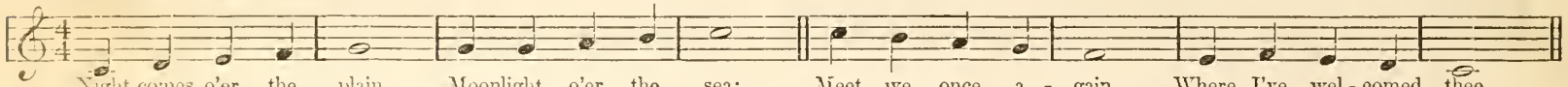
***No. 64.**—Quadruple Measure.*


La la la la

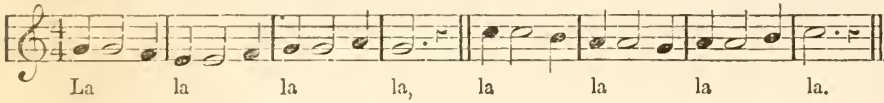
No. 67.—*Second Derived Form.*



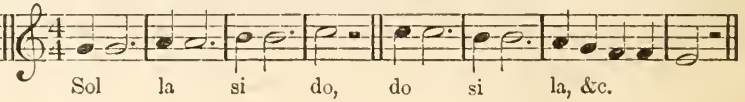
No. 68.—*Third Derivative.*



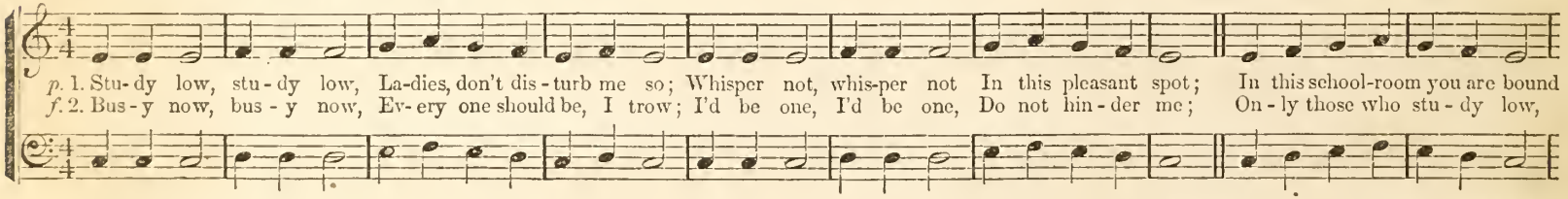
No. 69.—*First Derivative. Second Class.*



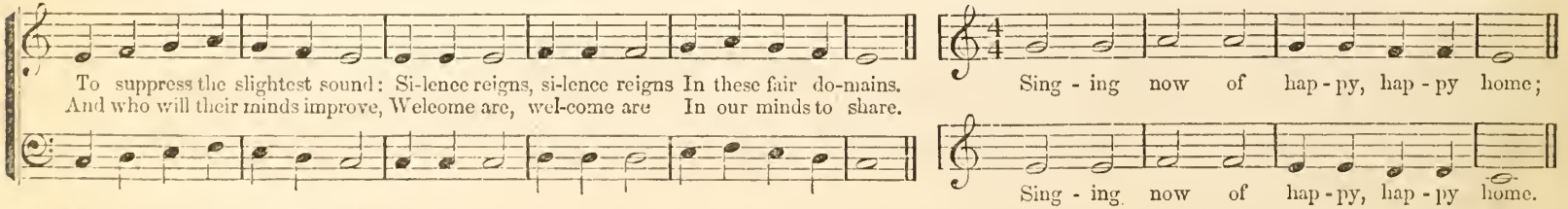
No. 70.—*Second Derivative. Second Class.*



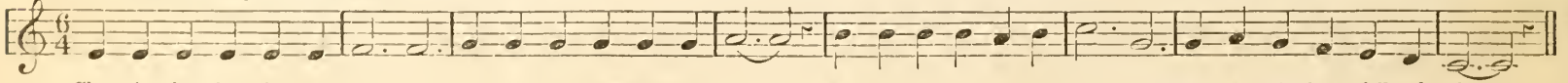
No. 71.—*First Derivative. 3d Class.*


p. 1. Stu - dy low, stu - dy low, La-dies, don't dis - turb me so; Whisper not, whis-per not In this pleasant spot; In this school-room you are bound
f. 2. Bus - y now, bus - y now, Ev - ery one should be, I trow; I'd be one, I'd be one, Do not hin - der me; On - ly those who stu - dy low,

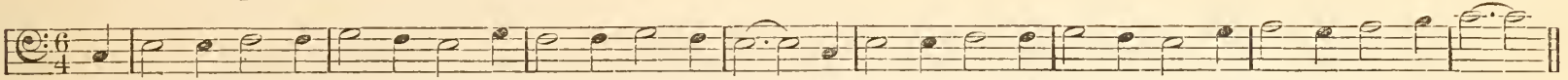
No. 72.—*Second Derivative. 3d Class. Styled Irregular.*


To suppress the slightest sound: Si-lence reigns, si-lence reigns In these fair do-mains.
And who will their minds improve, Welcome are, wel-come are In our minds to share.
Sing - ing now of hap - py, hap - py home;
Sing - ing now of hap - py, hap - py home.

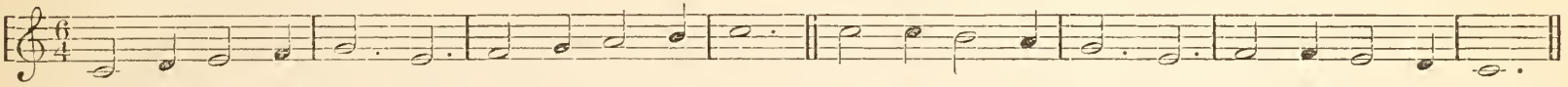
No. 73.—*Sextuple Measure.*


Cheer-i - ly, cheer-i - ly sounds the bu - gle with notes clear and free, Mer - ri - ly, mer-ri - ly bounds the huntsman with heart full of glee.

No. 74.—*Sextuple Measure.* Commencing on last part of the measure.

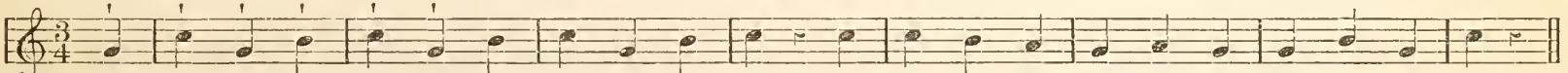


No. 75.—*Dotted Whole Note.*



No. 76.—*Andante.* Rather slow, smoothly and gently.

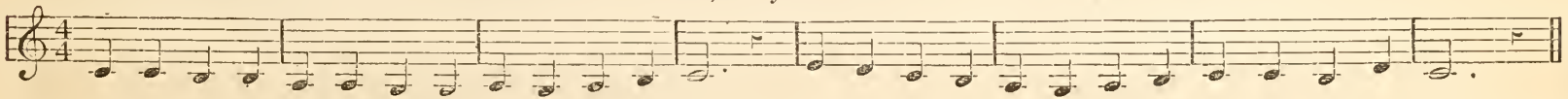
No. 77.—*Staccato.*



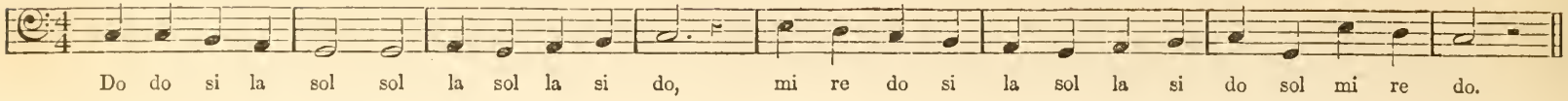
No. 78.—*Extended Scale up.*

No. 79.—*Extended Scale in Bass Clef.*

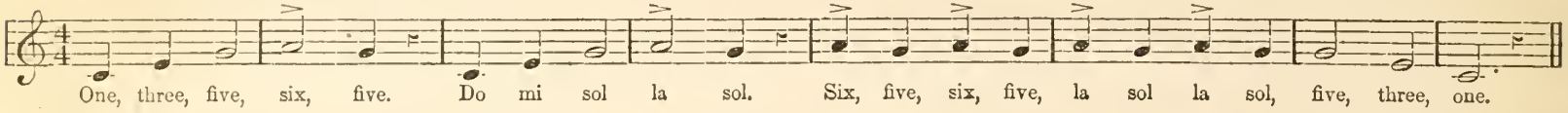
No. 80.—*Scale extended down to Five below.* Practice well, and you will soon become familiar with the new tones.



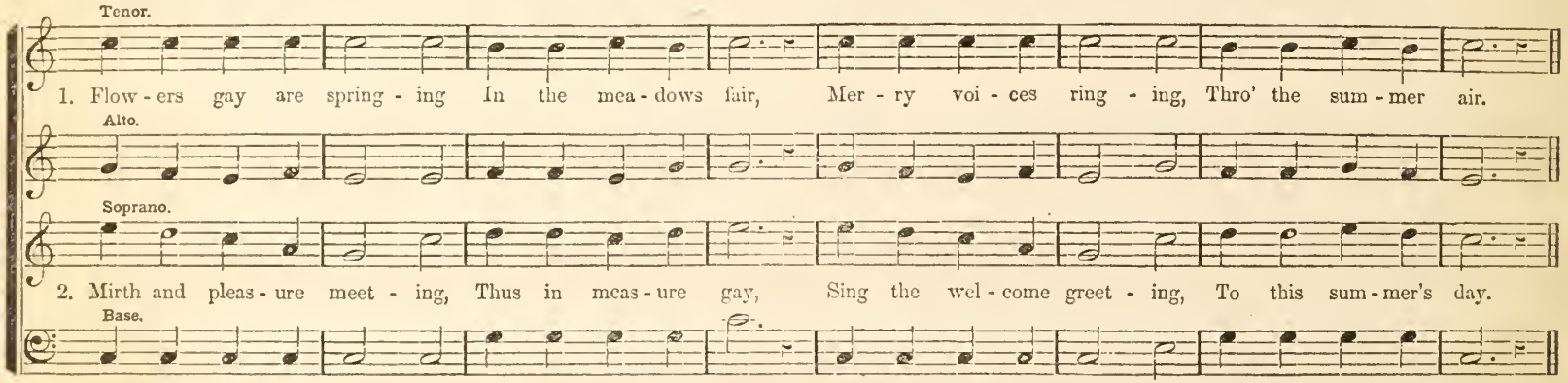
No. 81.—The Bass Clef used in the Extended Scale.



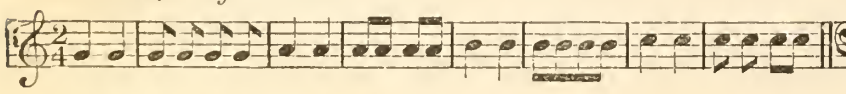
No. 82.—Forzando, or Explosive Tone.



No. 83.—Four-part Song.


Tenor.
1. Flow - ers gay are spring - ing In the mea - dows fair, Mer - ry voi - ces ring - ing, Thro' the sum - mer air.
Alto.
Soprano.
2. Mirth and pleas - ure meet - ing, Thus in meas - ure gay, Sing the wel - come greet - ing, To this sum - mer's day.
Base.

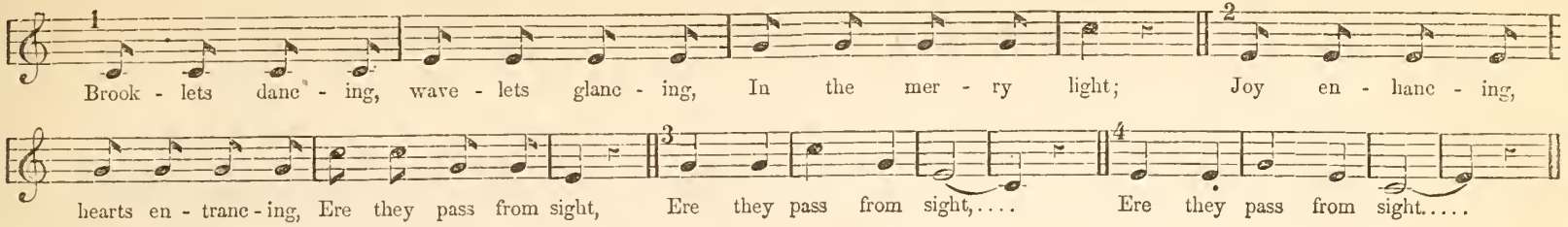
No. 84.—Eighth Notes.



No. 85.

No. 86.

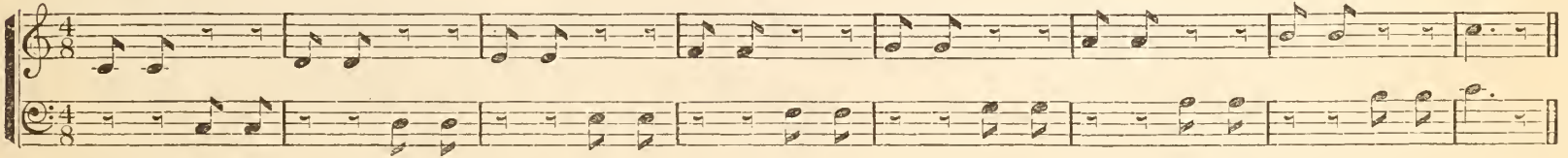
No. 87.—ROUND. In Four Parts.


1
Brook - lets danc - ing, wave - lets glanc - ing, In the mer - ry light;
2
Joy en - hanc - ing,
hearts en - tranc - ing, Ere they pass from sight,
3
Ere they pass from sight,....
4
Ere they pass from sight.....

No. 88.—DREAMY TWILIGHT.

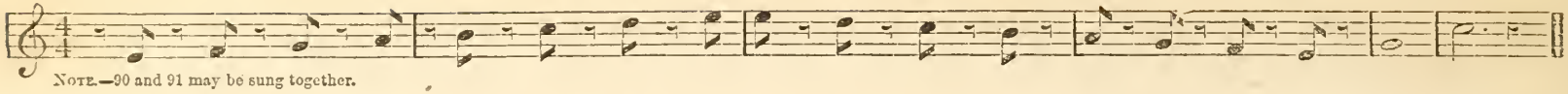
Quietly.
1. Dream-y twi - light, close of day bright, Pure and fair, pure and fair; Mu - sic sweet-ly comes to greet thee, In the air, in the air.
2. Clouds are wreathing, beau - ty weav-ing, In the sky, in the sky; Sha-dows light - ly, fad - ing bright-ly, Quick - ly fly, quick - ly fly.
3. Dew - y twi - light, close of day bright, Hail to thee, hail to thee; Gen - tly wing-ing, ev - er bring-ing Joy to me, joy to me.

No. 89.



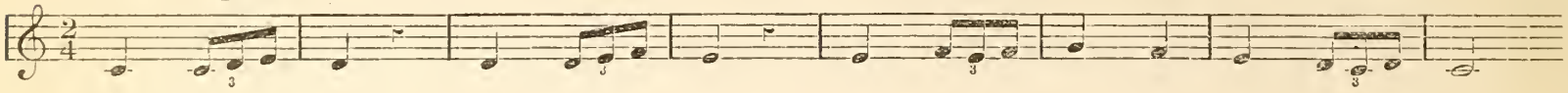
No. 90.

No. 91.



NOTE.—90 and 91 may be sung together.

No. 92.—Triplets.



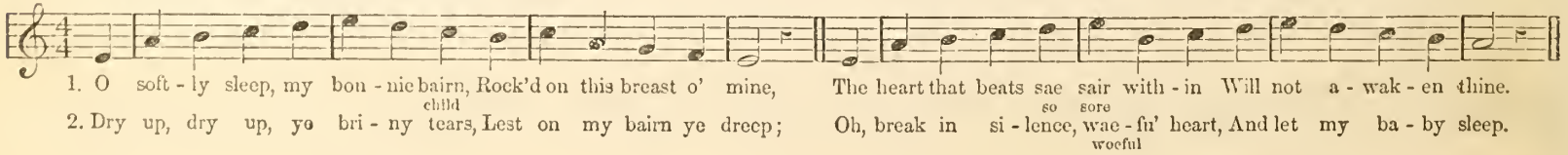
No. 93.—Skips between One, Four, Six, and Eight, and between Two, Four, Five and Seven.

1. Rust-ling leaves are light-ly dane-ing, Dane-ing in the breeze; Dart-ing sunbeams bright-ly glane-ing, Glane-ing through the trees.
2. Gems of crys-tal clear are flash-ing, Flash-ing ra-diant light; Down the hill the brook goes dash-ing, Dash-ing on its flight.

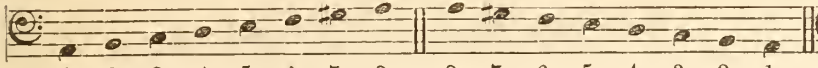
No. 94.—Natural Minor Scale Ascending.

No. 95.—The same Descending.

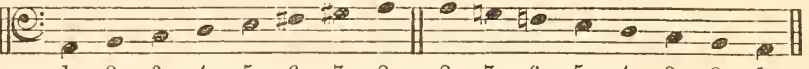
No. 96.—O SOFTLY SLEEP.


1. O soft-ly sleep, my bon-nie bairn, (child) Rock'd on this breast o' mine, The heart that beats sae sair (so sore) with-in Will not a-wak-en thine.
2. Dry up, dry up, ye bri-ny tears, Lest on my bairn ye dreep; Oh, break in si-lence, wae-fu' (woeful) heart, And let my ba-by sleep.

No. 97.—*Harmonic Minor Scale.* (*Regular.*)

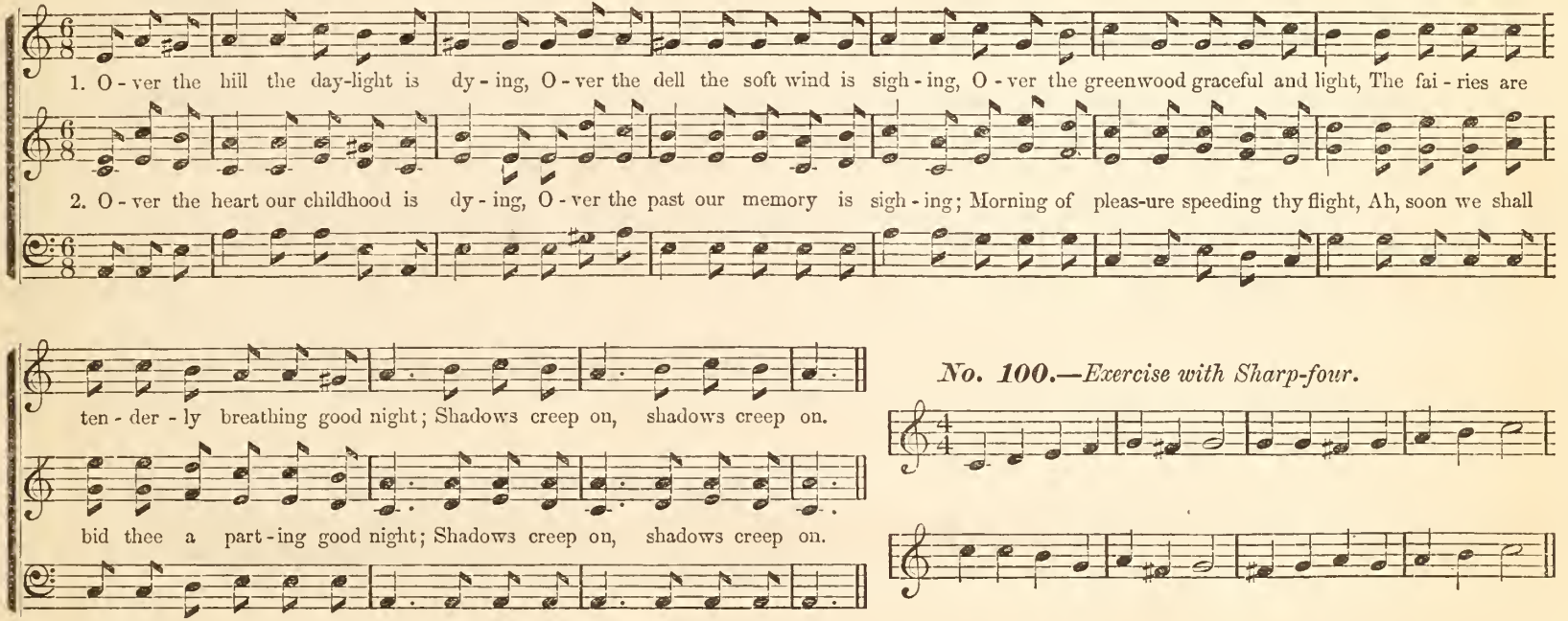


No. 98.—*Melodic Minor Scale.*



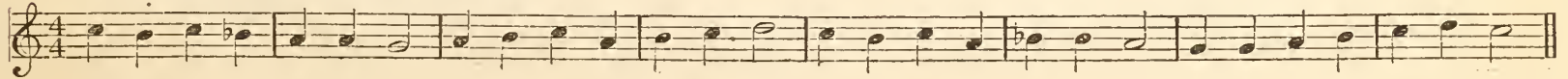
No. 99.—***CREEPING SHADOWS.***

T. E. PERKINS.

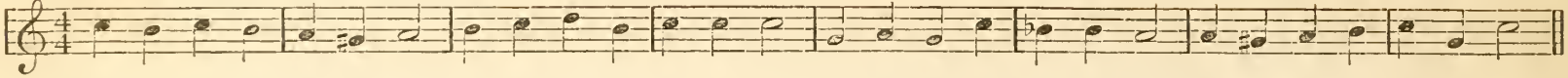

1. O - ver the hill the day-light is dy - ing, O - ver the dell the soft wind is sigh - ing, O - ver the greenwood graceful and light, The fai - ries are
2. O - ver the heart our childhood is dy - ing, O - ver the past our memory is sigh - ing; Morning of pleas-ure speeding thy flight, Ah, soon we shall
ten - der - ly breathing good night; Shadows creep on, shadows creep on.
bid thee a part - ing good night; Shadows creep on, shadows creep on.

No. 100.—*Exercise with Sharp-four.*

No. 101.—*Exercise introducing Flat-seven.*

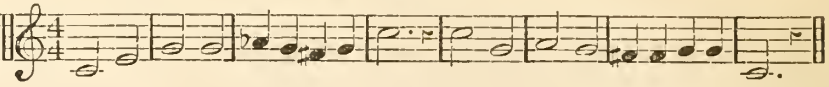


No. 102.—*Sharp-four and Flat-seven.*

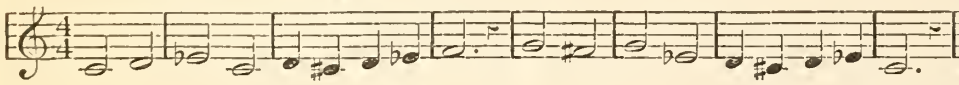


No. 103.—*Sharp-four.* Three guides us to this tone.

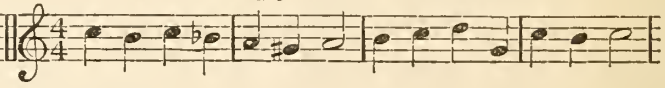
No. 104.—*Sharp-four and Flat-six.*



No. 105.—*Sharp-one and Flat-three.*

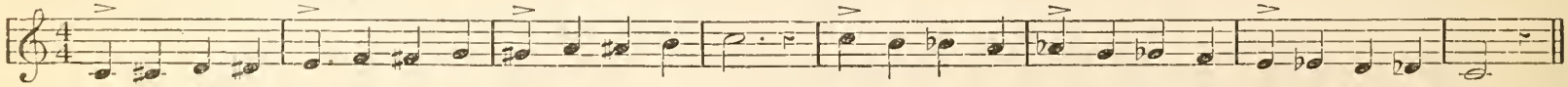


No. 106.—*Sharp-four and Flat-seven.*



No. 107.—*Sharp-six.*

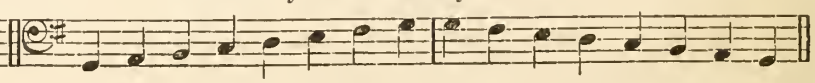
No. 108.—*The Chromatic Scale.*



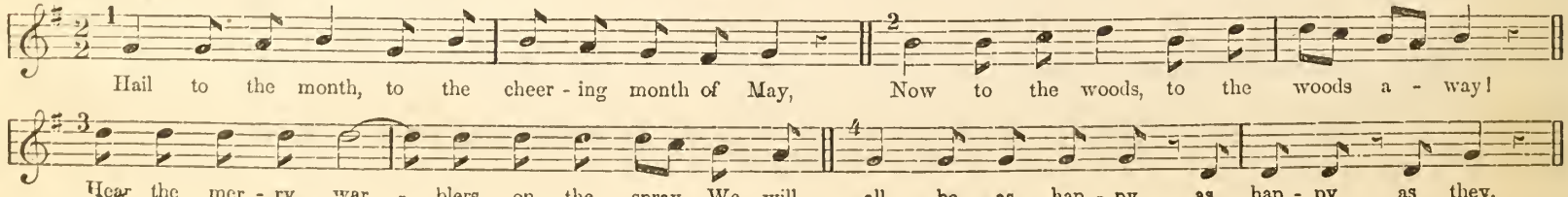
Note.—The teacher should practice reading plain church tunes both in the Key of C as well as G, so that the pupils may be familiar with both keys, also their relative minor keys.

No. 109.—*Scale of G. Treble or G Clef.*

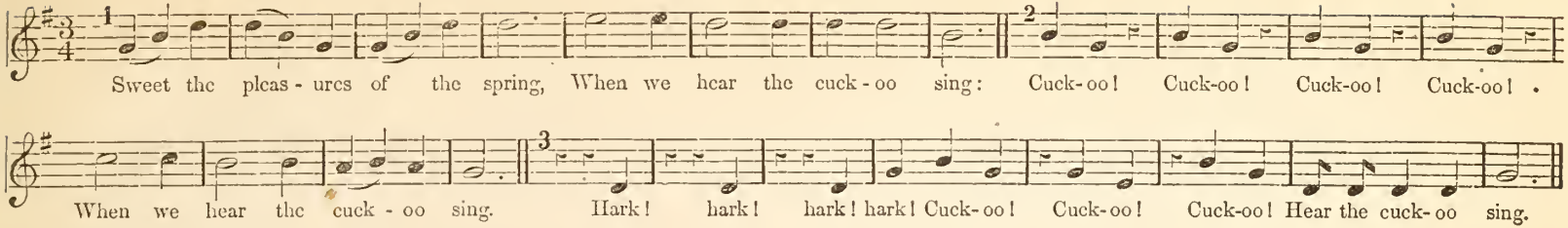
No. 110.—*Scale of G. Bass Clef.*



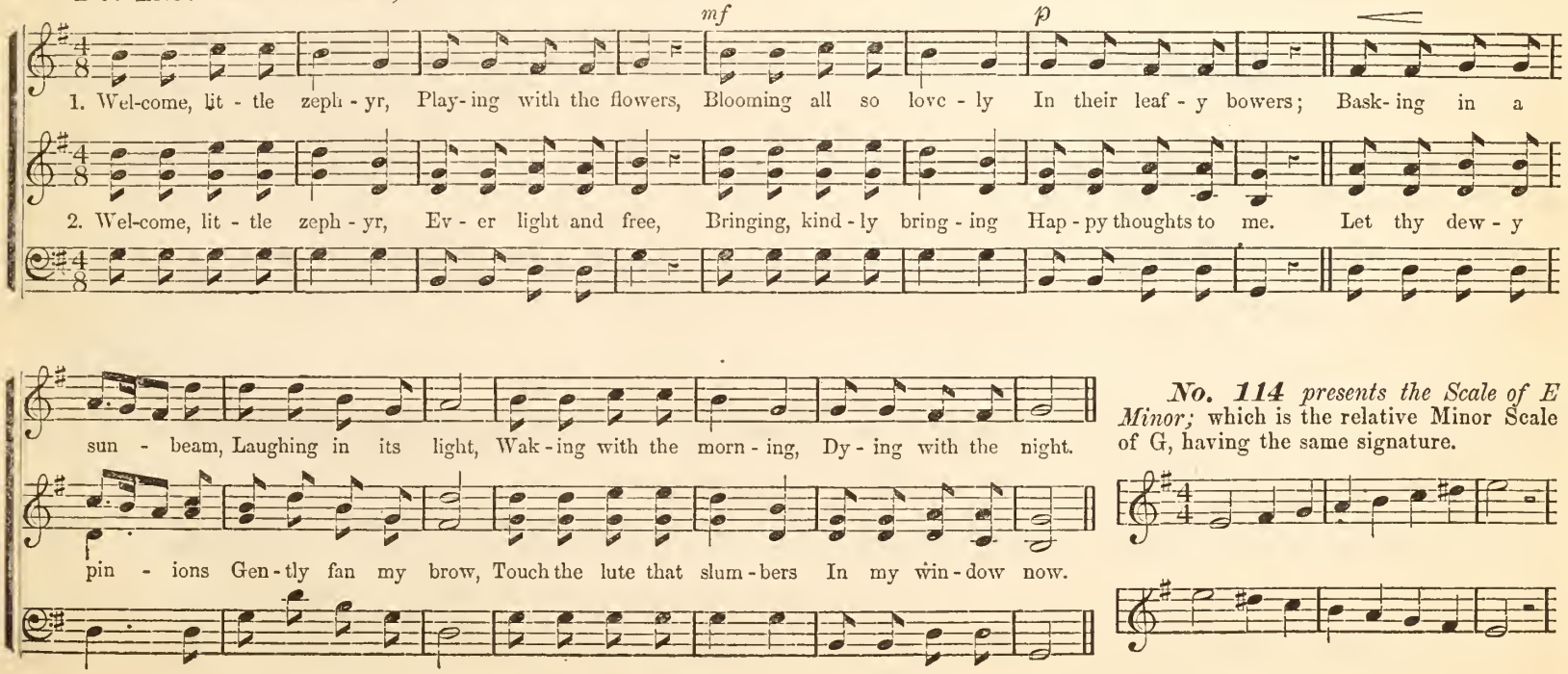
No. 111.—*Round. In Four Parts.*


1
Hail to the month, to the cheer - ing month of May,
2
Now to the woods, to the woods a - way!
3
Hear the mer - ry war - blers on the spray, We will
4
all be as hap - py, as hap - py as they.

No. 112.—*Round. In Three Parts. Tied Notes and Rests.*

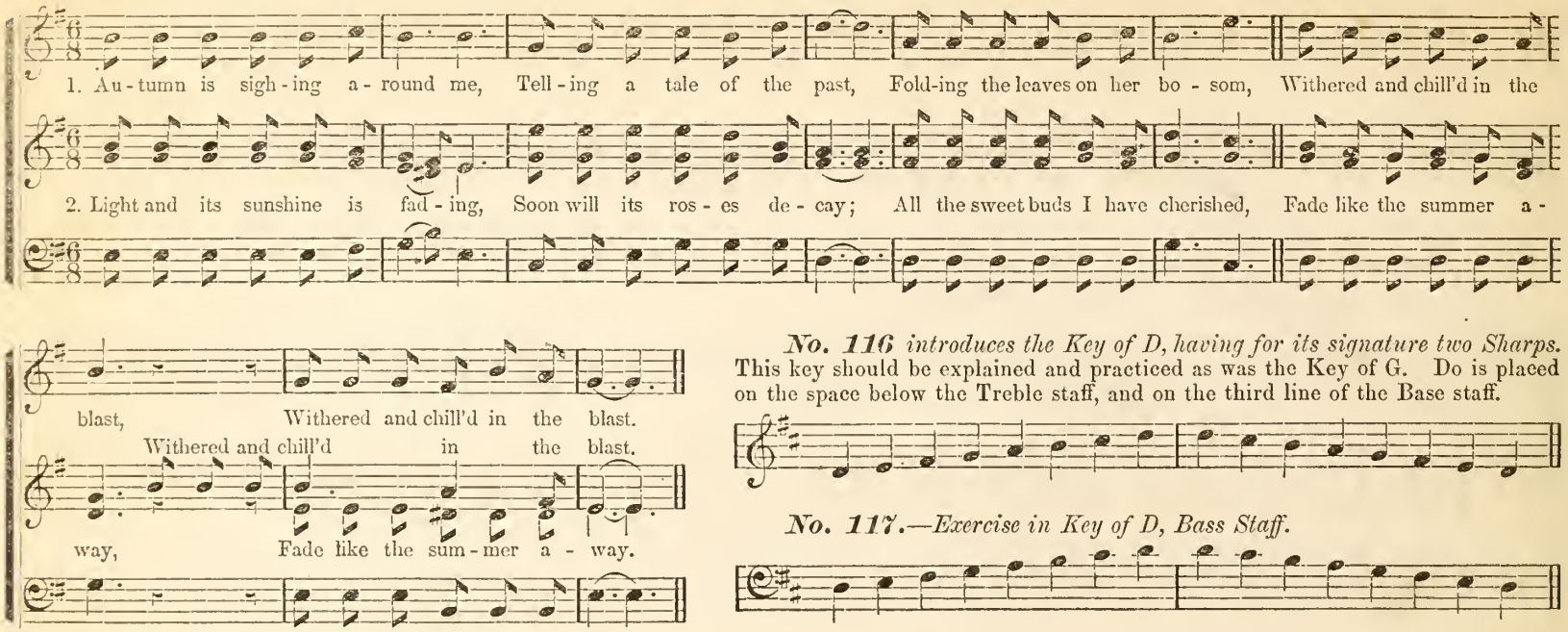

1
Sweet the pleas - ures of the spring, When we hear the cuck - oo sing: Cuck-oo! Cuck-oo! Cuck-oo! Cuck-oo!
2
3
When we hear the cuck - oo sing. Hark! hark! hark! hark! Cuck-oo! Cuck-oo! Cuck-oo! Hear the cuck-oo sing.

No. 113.—*WELCOME, LITTLE ZEPHYR.*


mf
p
1. Wel-come, lit - tle zeph - yr, Play-ing with the flowers, Blooming all so love - ly In their leaf - y bowers; Bask-ing in a
2. Wel-come, lit - tle zeph - yr, Ev - er light and free, Bringing, kind - ly bring - ing Hap - py thoughts to me. Let thy dew - y
sun - beam, Laughing in its light, Wak - ing with the morn - ing, Dy - ing with the night.
pin - ions Gen - tly fan my brow, Touch the lute that slum - bers In my win - dow now.

No. 114 *presents the Scale of E Minor;* which is the relative Minor Scale of G, having the same signature.

No. 115.—AUTUMN IS SIGHING.

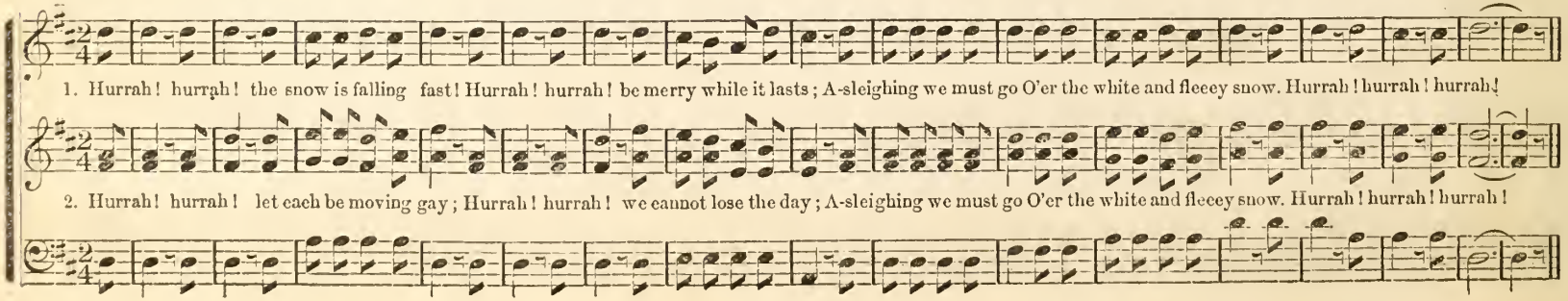

1. Au-tumn is sigh-ing a-round me, Tell-ing a tale of the past, Fold-ing the leaves on her bo-som, Withered and chill'd in the
2. Light and its sunshine is fad-ing, Soon will its ros-es de-cay; All the sweet buds I have cherished, Fade like the summer a-
blast, Withered and chill'd in the blast.
Withered and chill'd in the blast.
way, Fade like the sum-mer a-way.

No. 116 *introduces the Key of D, having for its signature two Sharps.* This key should be explained and practiced as was the Key of G. Do is placed on the space below the Treble staff, and on the third line of the Base staff.

No. 117.—Exercise in Key of D, Bass Staff.

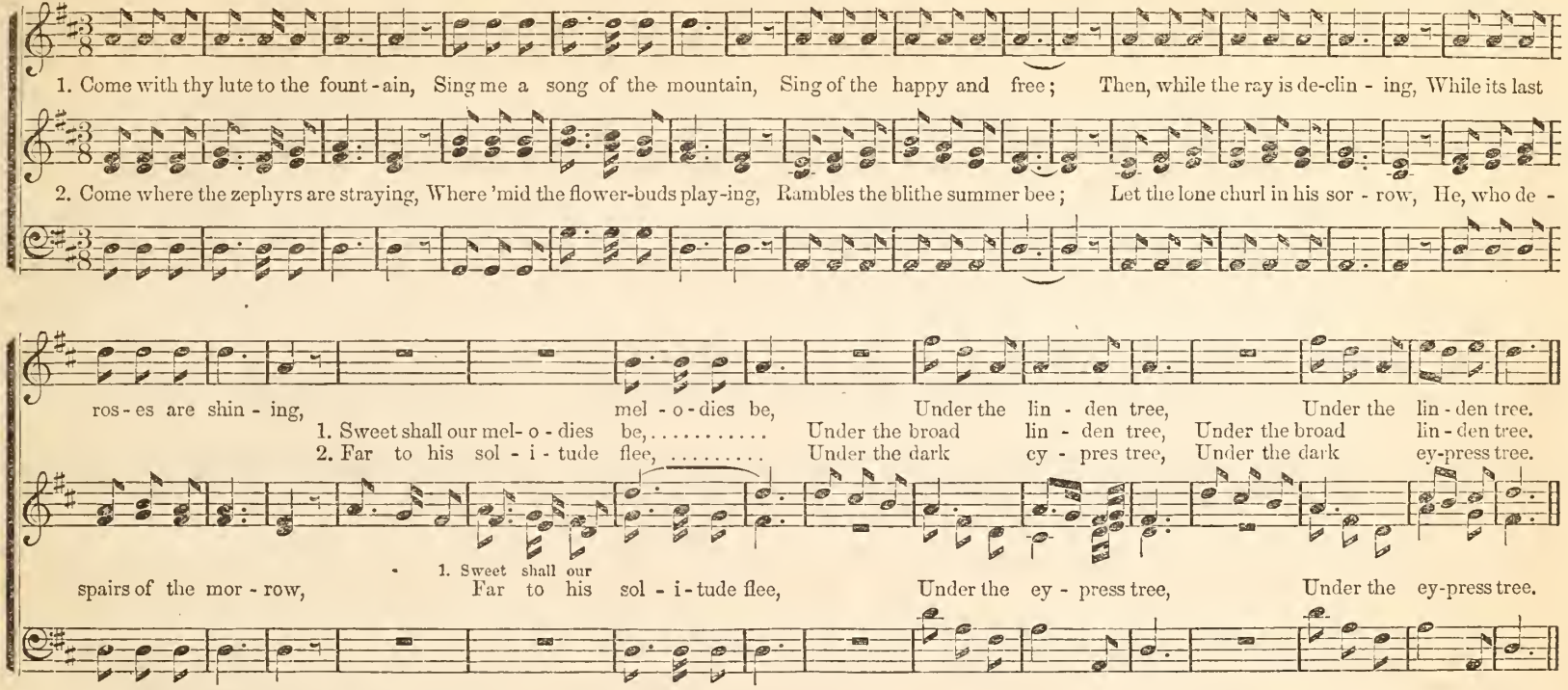
No. 118.—HURRAH FOR THE SNOW.

T. J. COOK.


1. Hurrah! hurrah! the snow is falling fast! Hurrah! hurrah! be merry while it lasts; A-sleighing we must go O'er the white and fleecy snow. Hurrah! hurrah! hurrah!
2. Hurrah! hurrah! let each be moving gay; Hurrah! hurrah! we cannot lose the day; A-sleighing we must go O'er the white and fleecy snow. Hurrah! hurrah! hurrah!

No. 119.—COME WITH THY LUTE TO THE FOUNTAIN.

From "Song Cabinet." By permission.


1. Come with thy lute to the fount-ain, Sing me a song of the mountain, Sing of the happy and free; Then, while the ray is de-clin-ing, While its last
2. Come where the zephyrs are straying, Where 'mid the flower-buds play-ing, Rambles the blithe summer bee; Let the lone churl in his sor-row, He, who de-
ros-es are shin-ing, mel-o-dies be, Under the lin-den tree, Under the lin-den tree.
1. Sweet shall our mel-o-dies be, Under the broad lin-den tree, Under the broad lin-den tree.
2. Far to his sol-i-tude flee, Under the dark ey-press tree, Under the dark ey-press tree.
spairs of the mor-row, 1. Sweet shall our Far to his sol-i-tude flee, Under the ey-press tree, Under the ey-press tree.

No. 120.—Scale of B Minor. The relative Minor of D having the same signature.

No. 121.—Scale of A. Three Sharps, F, C, and G.

No. 122.—Another form of the Scale of A.

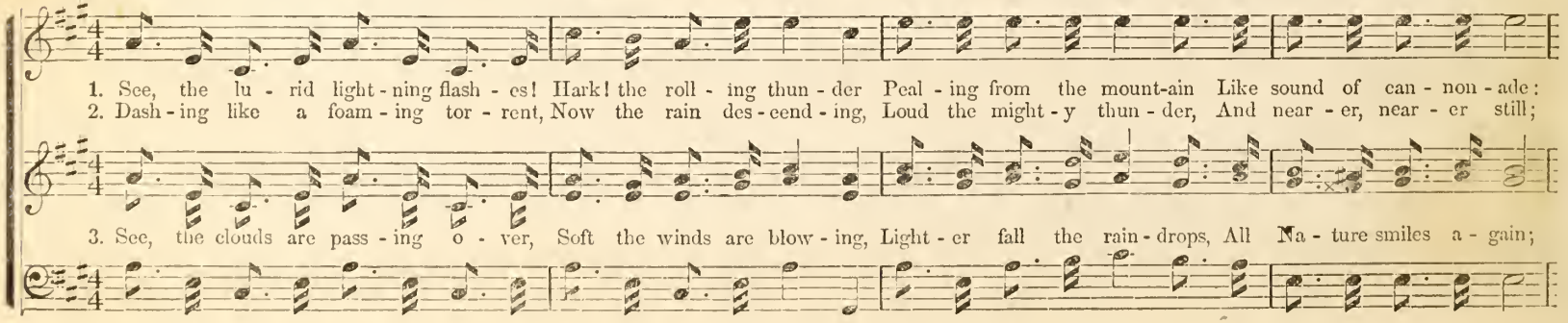
No. 123.—HASTE THEE, FAIRY.

T. E. P.

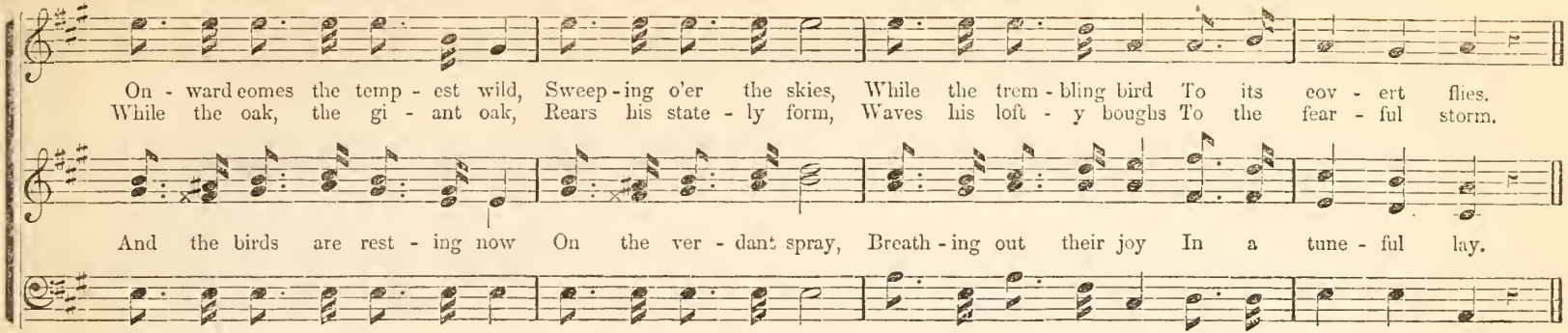
1. Lit - tle fai - ry, light and air - y, Trip-ping o'er the lee, Dane-ing fleet - ly, sing - ing sweet-ly, Wel-come now to thee;
2. Full of glad-ness, free from sad - ness, On thy spangled wing, Gold - en treas-ures, pur - est pleas-ures To my spir - it bring;
Where the zeph - yr loves to dwell, In the fra - grant lil - y bell, Haste thee, fai - ry, light and air - y, O'er the dew - y lee.
Pearls that lie in o - cean caves, Far be - low the erest - ed waves, Haste thee, fai - ry, light and air - y, O'er the dew - y lee.

No. 124.—THE THUNDER STORM.

From "Song Cabinet." By permission. Melody—"Dessau March."

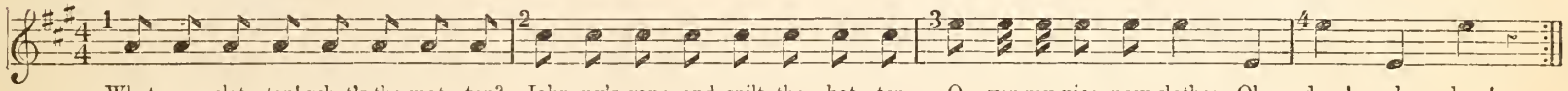

1. See, the lu - rid light - ning flash - es! Hark! the roll - ing thun - der Peal - ing from the mount-ain Like sound of can - non - ade:
2. Dash - ing like a foam - ing tor - rent, Now the rain des - eend - ing, Loud the might - y thun - der, And near - er, near - er still;
3. See, the clouds are pass - ing o - ver, Soft the winds are blow - ing, Light - er fall the rain - drops, All Na - ture smiles a - gain;

THE THUNDER STORM. Concluded.


On - ward comes the temp - est wild, Sweep - ing o'er the skies, While the trem - bling bird To its cov - ert flies.
While the oak, the gi - ant oak, Rears his state - ly form, Waves his loft - y boughs To the fear - ful storm.
And the birds are rest - ing now On the ver - dant spray, Breath - ing out their joy In a tune - ful lay.

No. 125.—ROUND.

From "Temple Choir." By permission.

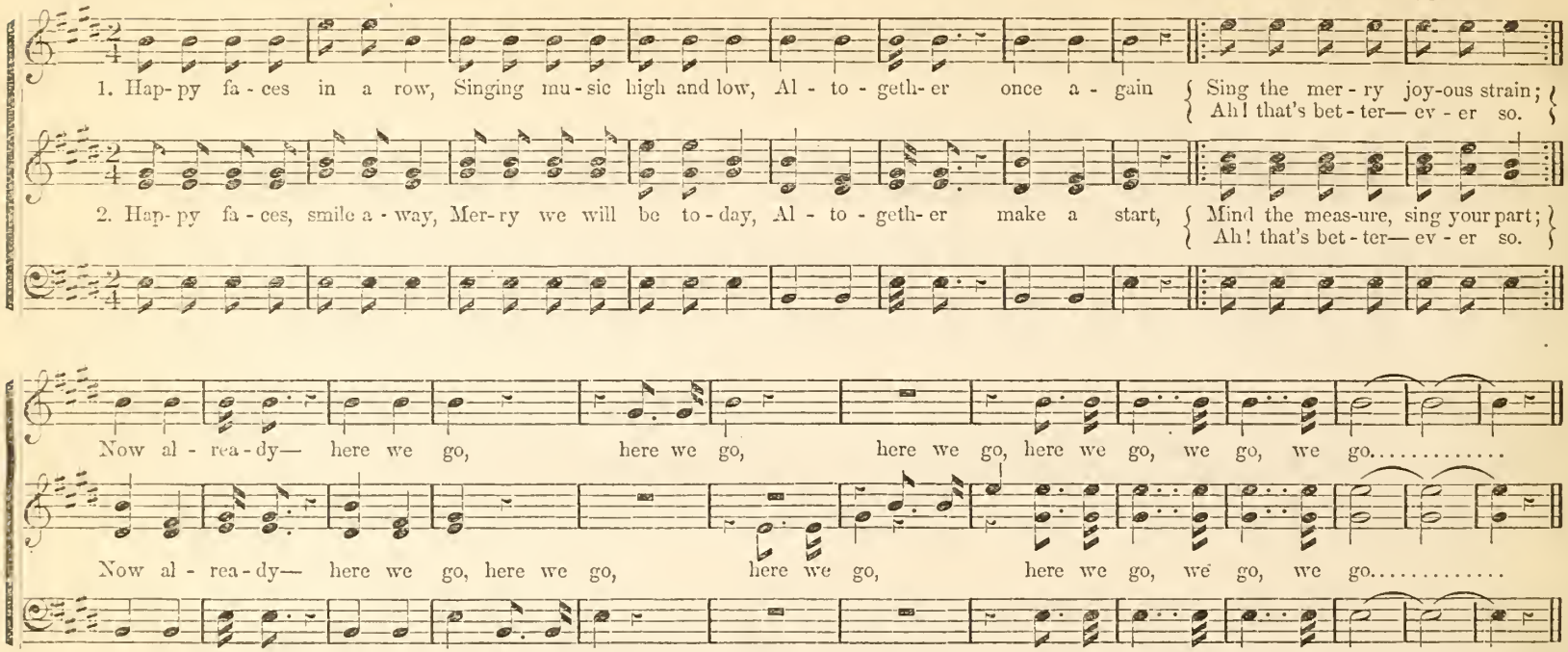


No. 126.—Scale Lesson. Key of F♯ Minor. E Sharp.

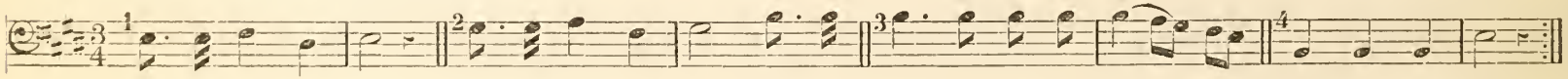
No. 127.—Scale of E Major. Four Sharps.

No. 128.—HAPPY FACES.

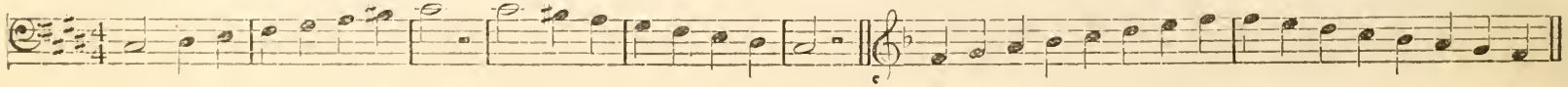
From the "Olive Branch." By permission.


1. Hap-py fa-ces in a row, Singing mu-sic high and low, Al-to-geth-er once a-gain { Sing the mer-ry joy-ous strain; / Ah! that's bet-ter— ev-er so. }
2. Hap-py fa-ces, smile a-way, Mer-ry we will be to-day, Al-to-geth-er make a start, { Mind the meas-ure, sing your part; / Ah! that's bet-ter— ev-er so. }
Now al-rea-dy— here we go, here we go, here we go, here we go, we go, we go.....
Now al-rea-dy— here we go, here we go, here we go, here we go, we go, we go.....

No. 129.—ROUND. In Four Parts.



No. 130.—Scale of C♯ Minor.



No. 131.—First transposition by Fourths. Scale of F.

No. 132.—YOUNG HEARTS ARE HAPPY.

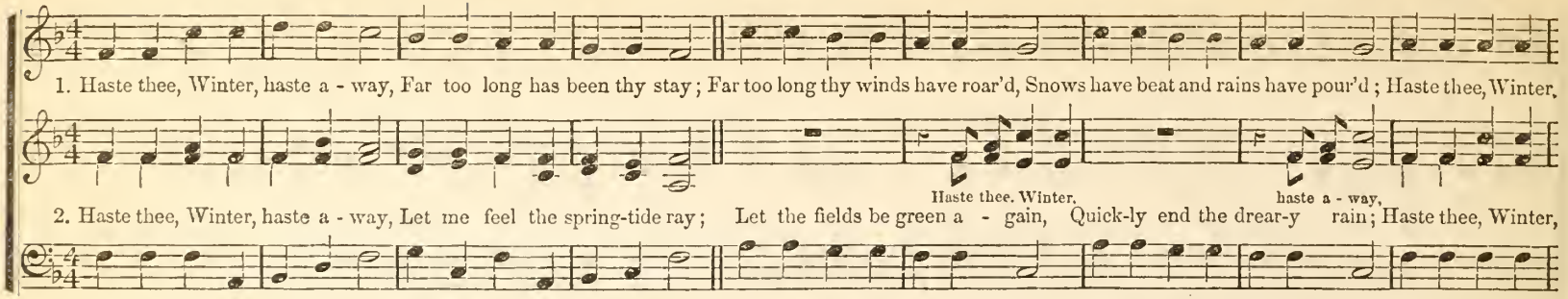
T. E. PERKINS.

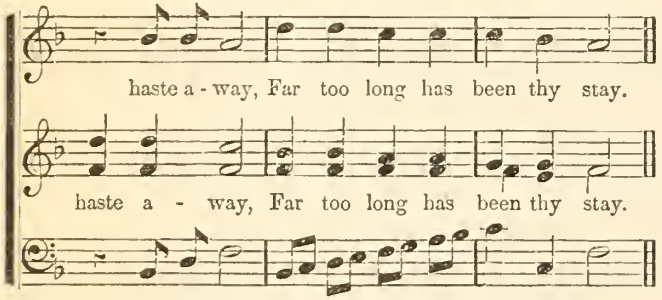
Vivace.

1. List to the song of bird and bee, With a heigh-o, with a heigh-o; List to the song of bird and bee, What does its mu-sic
2. List to the sil-v'ry night-in-gale, With a heigh-o, with a heigh-o; List to the sil-v'ry night-in-gale, Sing to the rose in
say to thee? With a heigh-o, with a heigh-o, Young hearts are hap-py. List to the song of
yon-der vale, With a heigh-o, with a heigh-o, with a heigh-o, with a heigh-o, Young hearts are hap-py. List to the song of
bird and bee, What does its mu-sic say to thee? Heigh-o, heigh-o, Young hearts are hap-py, Young hearts are hap-py.
bird and bee, What does its mu-sic say to thee? Heigho, heigh-o, Young hearts are hap-py, Young hearts are hap-py.

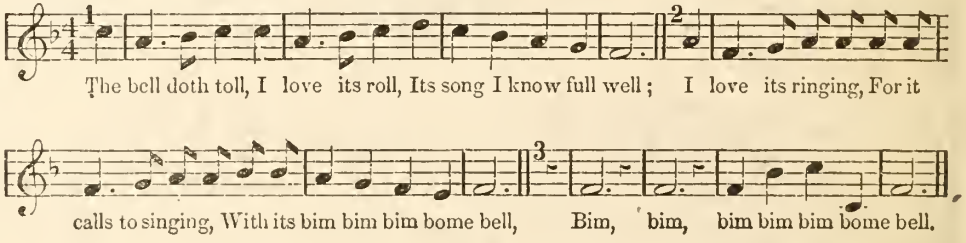
No. 133.—HASTE THEE, WINTER, HASTE AWAY.

Arranged by Dr. L. MASON.

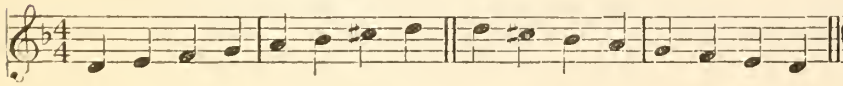

1. Haste thee, Winter, haste a - way, Far too long has been thy stay; Far too long thy winds have roar'd, Snows have beat and rains have pour'd; Haste thee, Winter,
Haste thee, Winter,
haste a - way,
2. Haste thee, Winter, haste a - way, Let me feel the spring-tide ray; Let the fields be green a - gain, Quick-ly end the drear-y rain; Haste thee, Winter,



No. 134.—ROUND. In Three Parts.


1
2
The bell doth toll, I love its roll, Its song I know full well; I love its ringing, For it
3
calls to singing, With its bim bim bim bome bell, Bim, bim, bim bim bim bome bell.

No. 135.—Scale of D Minor.



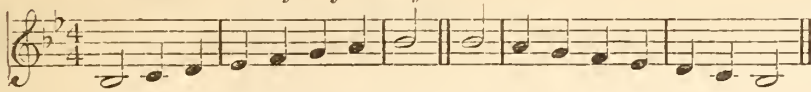
No. 136.—The same in Bass.

No. 137.

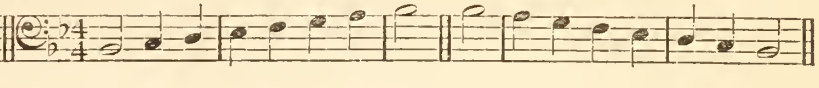
Not too fast.

NOTE.—For practice in D Minor, see Glee, "The Falling Snow."

No. 138.—Scale of B-flat Major.

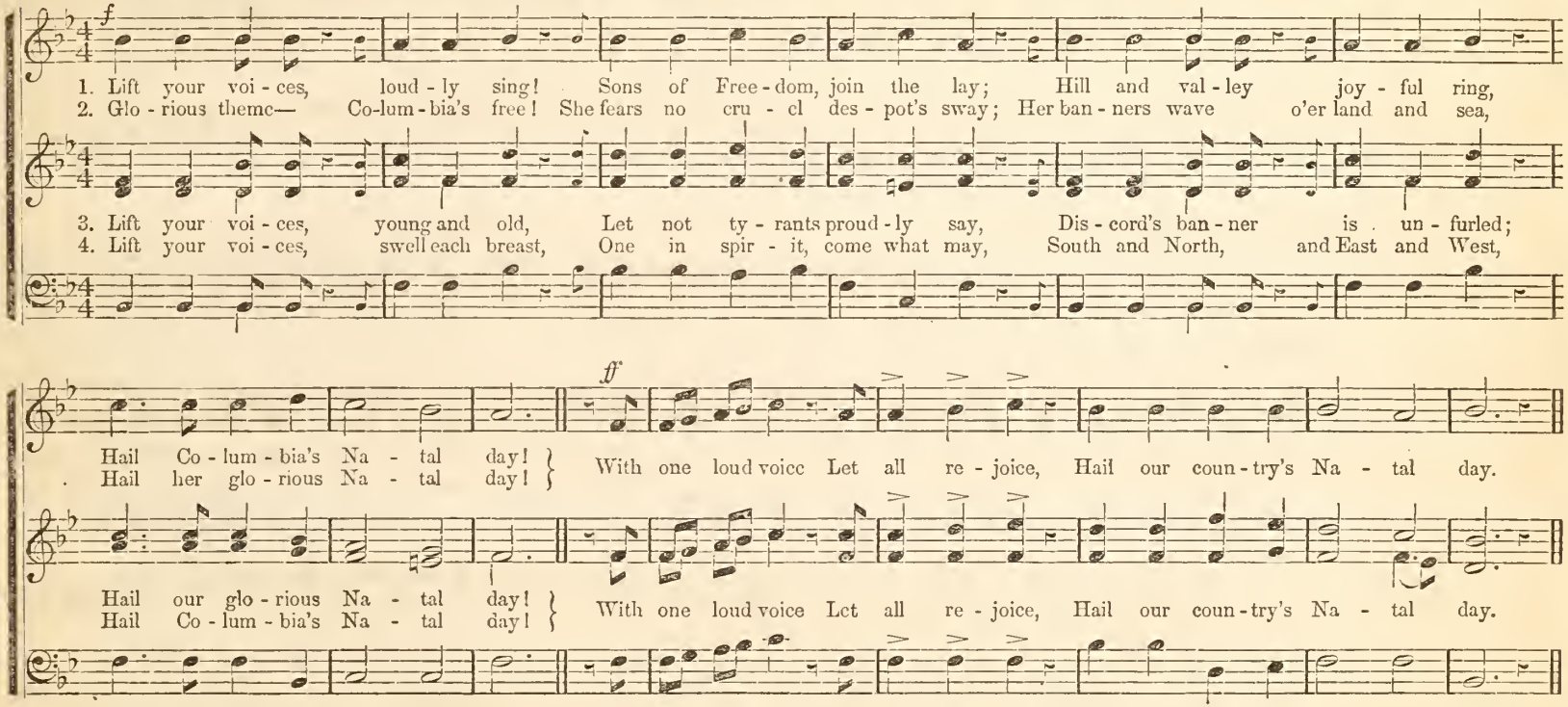


No. 139.—The same in Bass.

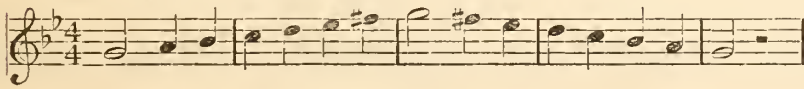


No. 140.—OUR COUNTRY'S BIRTHDAY.

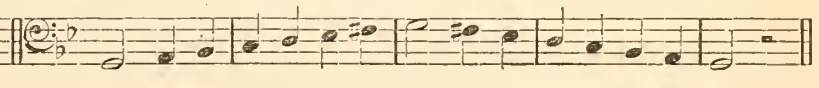
T. J. COOK. By permission.


f
1. Lift your voi - ces, loud - ly sing! Sons of Free - dom, join the lay; Hill and val - ley joy - ful ring,
2. Glo - rious theme— Co-lum - bia's free! She fears no cru - el des - pot's sway; Her ban - ners wave o'er land and sea,
3. Lift your voi - ces, young and old, Let not ty - rants proud - ly say, Dis - cord's ban - ner is un - furled;
4. Lift your voi - ces, swell each breast, One in spir - it, come what may, South and North, and East and West,
ff
Hail Co - lum - bia's Na - tal day!
Hail her glo - rious Na - tal day!
With one loud voice Let all re - joice, Hail our coun - try's Na - tal day.
Hail our glo - rious Na - tal day!
Hail Co - lum - bia's Na - tal day!
With one loud voice Let all re - joice, Hail our coun - try's Na - tal day.

No. 141.—Scale in G Minor.

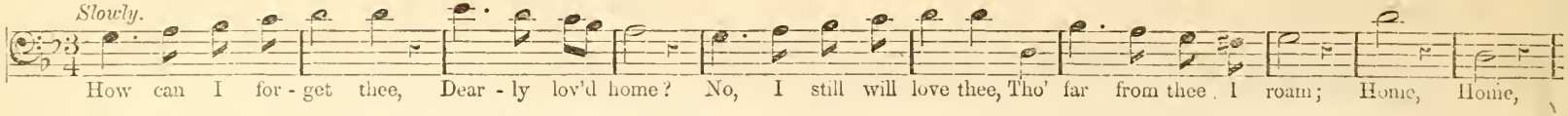


No. 142.—The same in Bass.

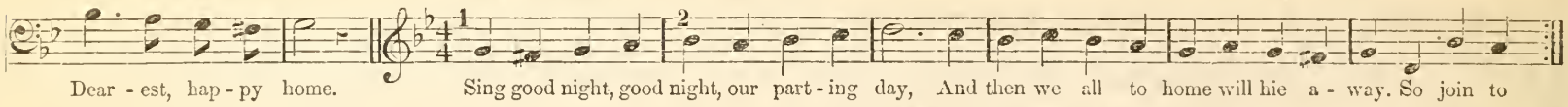


No. 143.—Song.

Slowly.

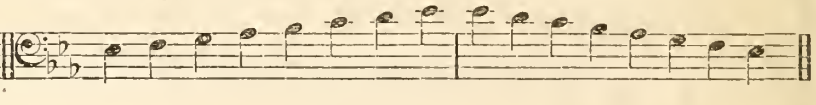


No. 144.—Round. In Two Parts.



No. 145.—Scale of E Flat.

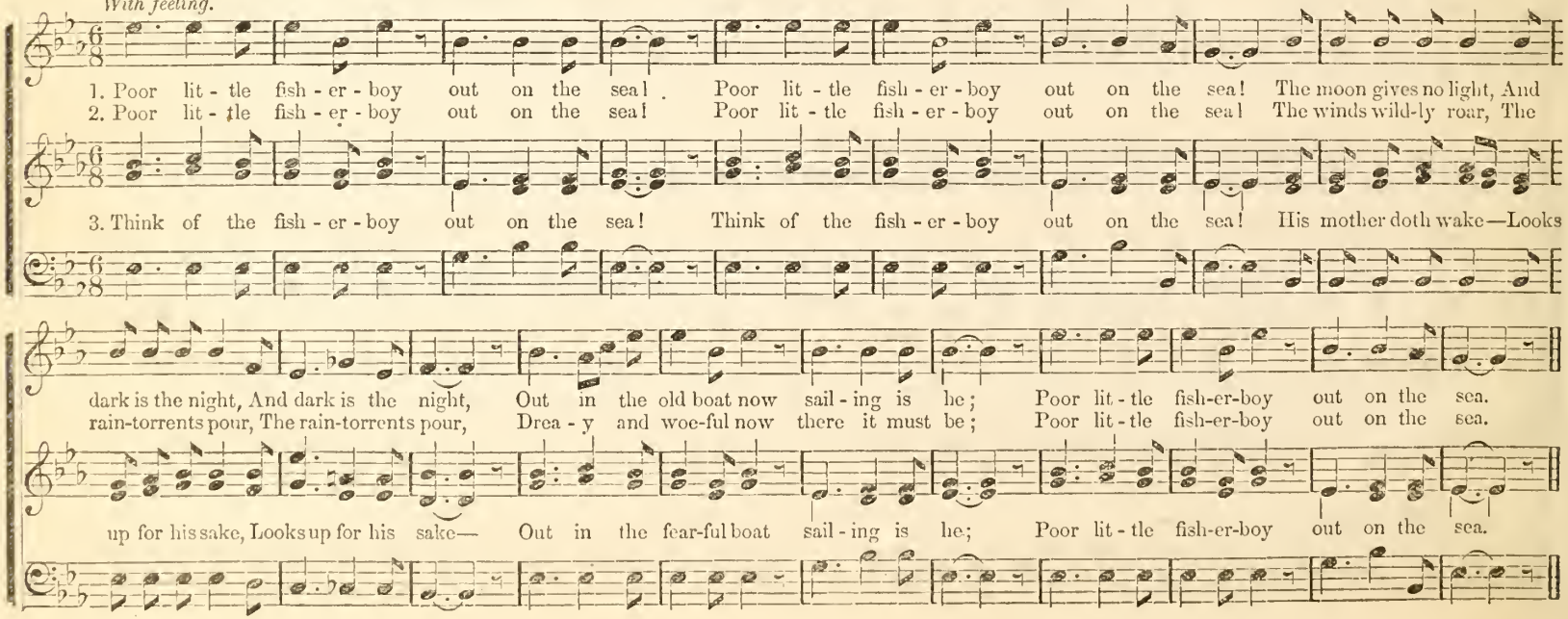
No. 146.—The same in Bass.



No. 147.—THE FISHER-BOY.

Dr. LOWELL MASON. From "Temple Choir." By permission.

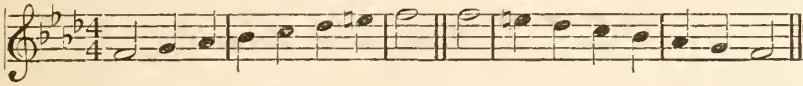
With feeling.


1. Poor lit - tle fish - er - boy out on the sea! Poor lit - tle fish - er - boy out on the sea! The moon gives no light, And
2. Poor lit - tle fish - er - boy out on the sea! Poor lit - tle fish - er - boy out on the sea! The winds wild-ly roar, The
3. Think of the fish - er - boy out on the sea! Think of the fish - er - boy out on the sea! His mother doth wake—Looks
dark is the night, And dark is the night, Out in the old boat now sail - ing is he; Poor lit - tle fish-er-boy out on the sea.
rain-torrents pour, The rain-torrents pour, Drea - y and woe-ful now there it must be; Poor lit - tle fish-er-boy out on the sea.
up for his sake, Looks up for his sake— Out in the fear-ful boat sail - ing is he; Poor lit - tle fish-er-boy out on the sea.

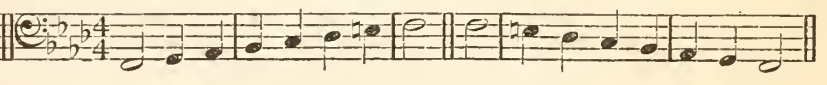
No. 148.—*Scale of C Minor.*

No. 149.—*Scale of A Flat Major.*

No. 150.—*Scale of F Minor.*

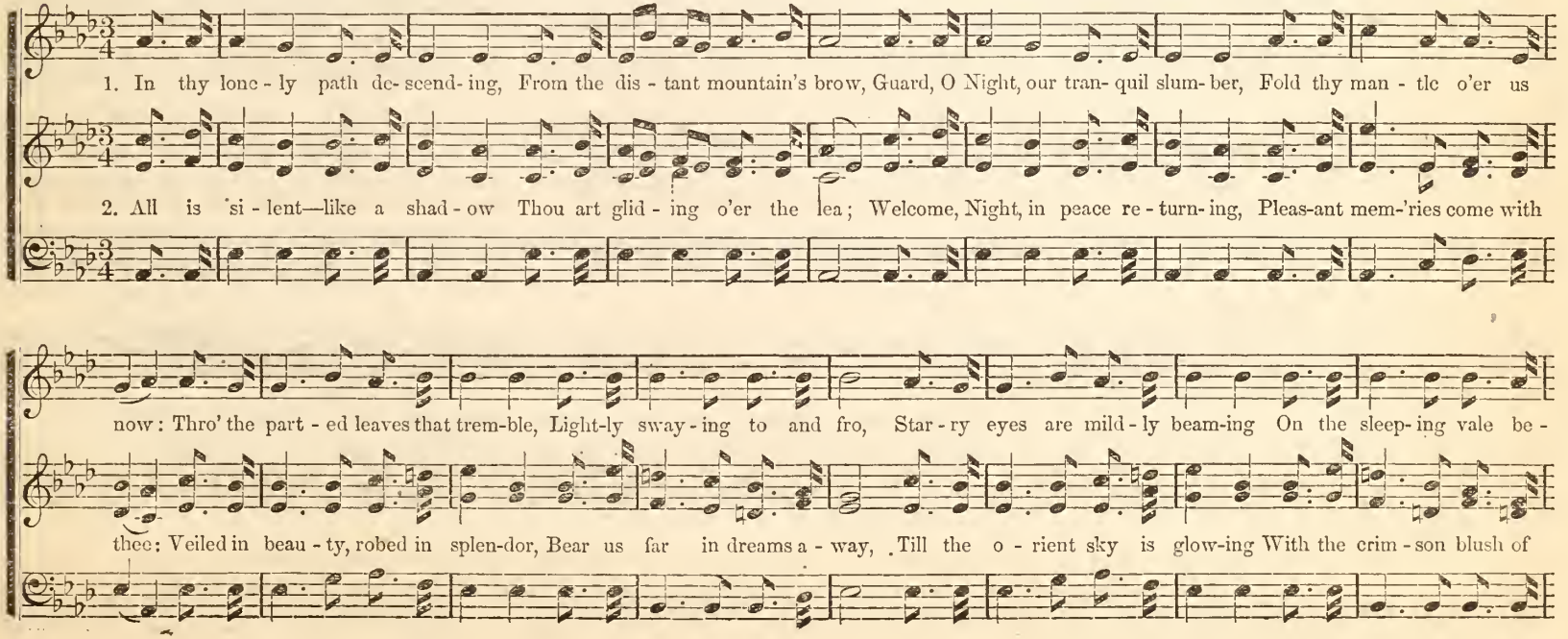


No. 151.—*The same in Bass.*



No. 152.—***NIGHT SONG.***

Arranged from HUMMEL. From "Song Cabinet." By permission.


1. In thy lone - ly path de- scend- ing, From the dis - tant mountain's brow, Guard, O Night, our tran- quil slum- ber, Fold thy man - tle o'er us
2. All is si - lent—like a shad - ow Thou art glid - ing o'er the lea; Welcome, Night, in peace re - turn- ing, Pleas-ant mem-'ries come with
now: Thro' the part - ed leaves that trem-ble, Light-ly sway - ing to and fro, Star - ry eyes are mild - ly beam-ing On the sleep- ing vale be -
thee: Veiled in beau - ty, robed in splen-dor, Bear us far in dreams a - way, Till the o - rient sky is glow-ing With the crim - son blush of

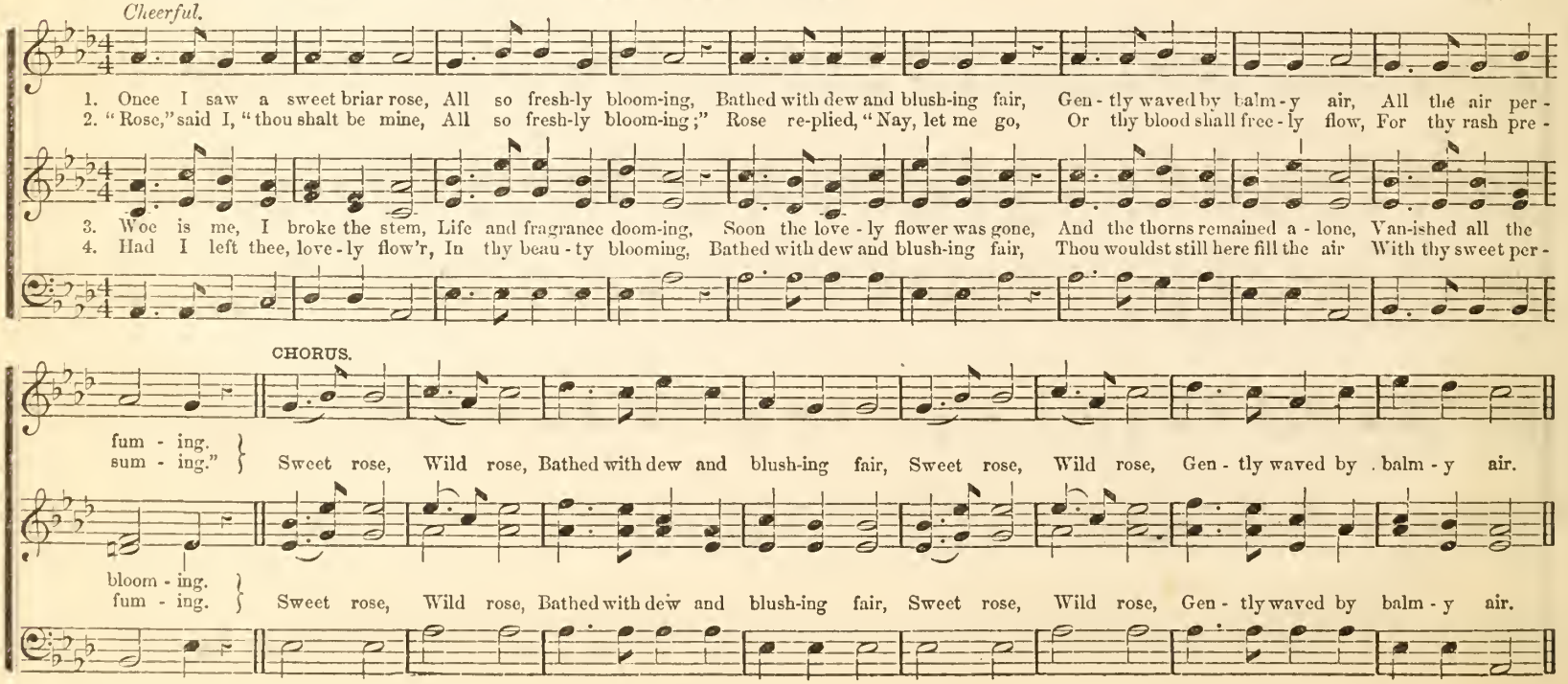
NIGHT SONG. Concluded.

low. In thy lone-ly path de-scend-ing, From the dis-tant mountain's brow, Guard, O Night, our tran-quil slumbers, For thy man-tle o'er us now.
day; In thy lone-ly path de-scend-ing, From the dis-tant mountain's brow, Guard, O Night, our tran-quil slumbers, For thy man-tle o'er us now.

No. 153.—THE WILD ROSE. Quartet and Chorus.

T. E. PERKINS.

Cheerful.

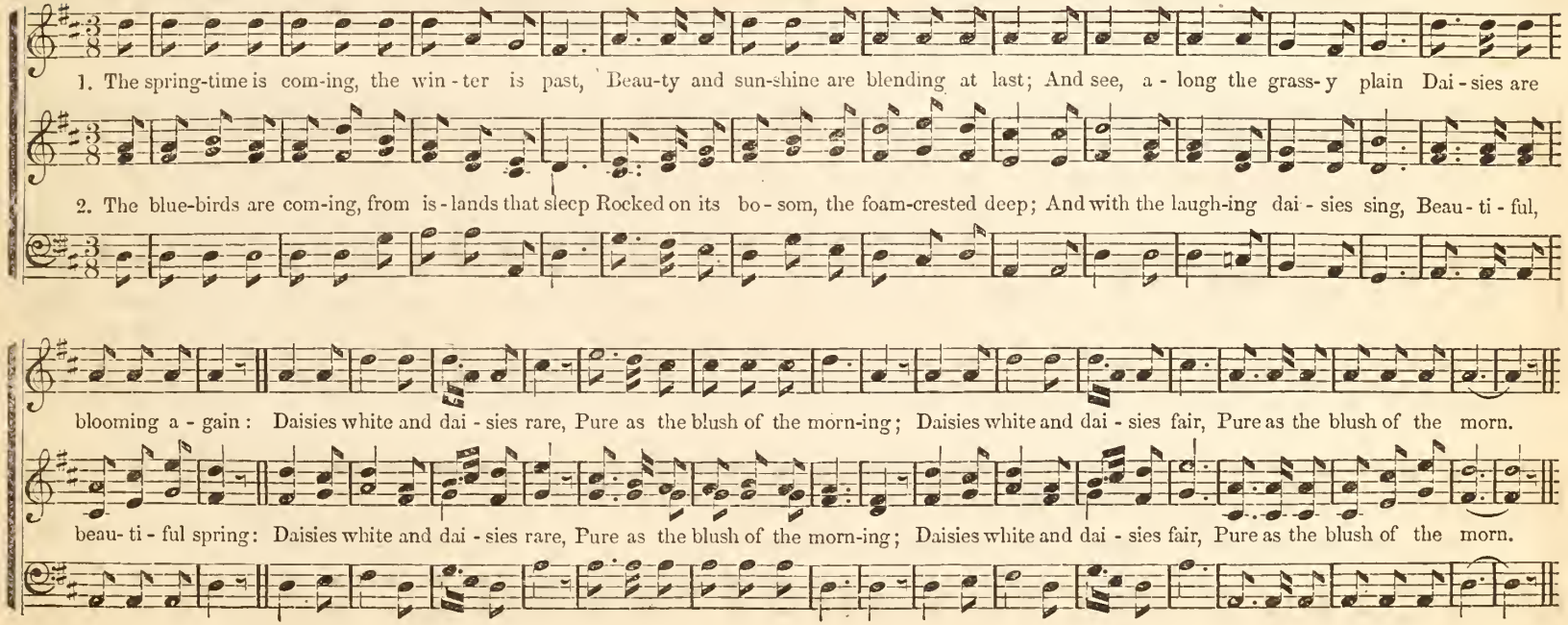

1. Once I saw a sweet briar rose, All so fresh-ly bloom-ing, Bathed with dew and blush-ing fair, Gen-tly waved by balm-y air, All the air per-
2. "Rose," said I, "thou shalt be mine, All so fresh-ly bloom-ing;" Rose re-plied, "Nay, let me go, Or thy blood shall free-ly flow, For thy rash pre-
3. Woe is me, I broke the stem, Life and fragrance doom-ing, Soon the love-ly flower was gone, And the thorns remained a-lone, Van-ished all the
4. Had I left thee, love-ly flow'r, In thy beau-ty blooming, Bathed with dew and blush-ing fair, Thou wouldst still here fill the air With thy sweet per-
CHORUS.
fum-ing.
sum-ing."
Sweet rose, Wild rose, Bathed with dew and blush-ing fair, Sweet rose, Wild rose, Gen-tly waved by balm-y air.
bloom-ing.
fum-ing.
Sweet rose, Wild rose, Bathed with dew and blush-ing fair, Sweet rose, Wild rose, Gen-tly waved by balm-y air.

QUARTETS, GLEES AND CHORUSES

FOR THE USE OF SINGING-SCHOOLS, CONCERTS, &c.

DAISIES WHITE.

Words by FANNY CROSBY. T. E. PERKINS.


1. The spring-time is com-ing, the win-ter is past, Beau-ty and sun-shine are blending at last; And see, a-long the grass-y plain Dai-sies are
2. The blue-birds are com-ing, from is-lands that sleep Rocked on its bo-som, the foam-crested deep; And with the laugh-ing dai-sies sing, Beau-ti-ful,
blooming a-gain: Daisies white and dai-sies rare, Pure as the blush of the morn-ing; Daisies white and dai-sies fair, Pure as the blush of the morn.
beau-ti-ful spring: Daisies white and dai-sies rare, Pure as the blush of the morn-ing; Daisies white and dai-sies fair, Pure as the blush of the morn.

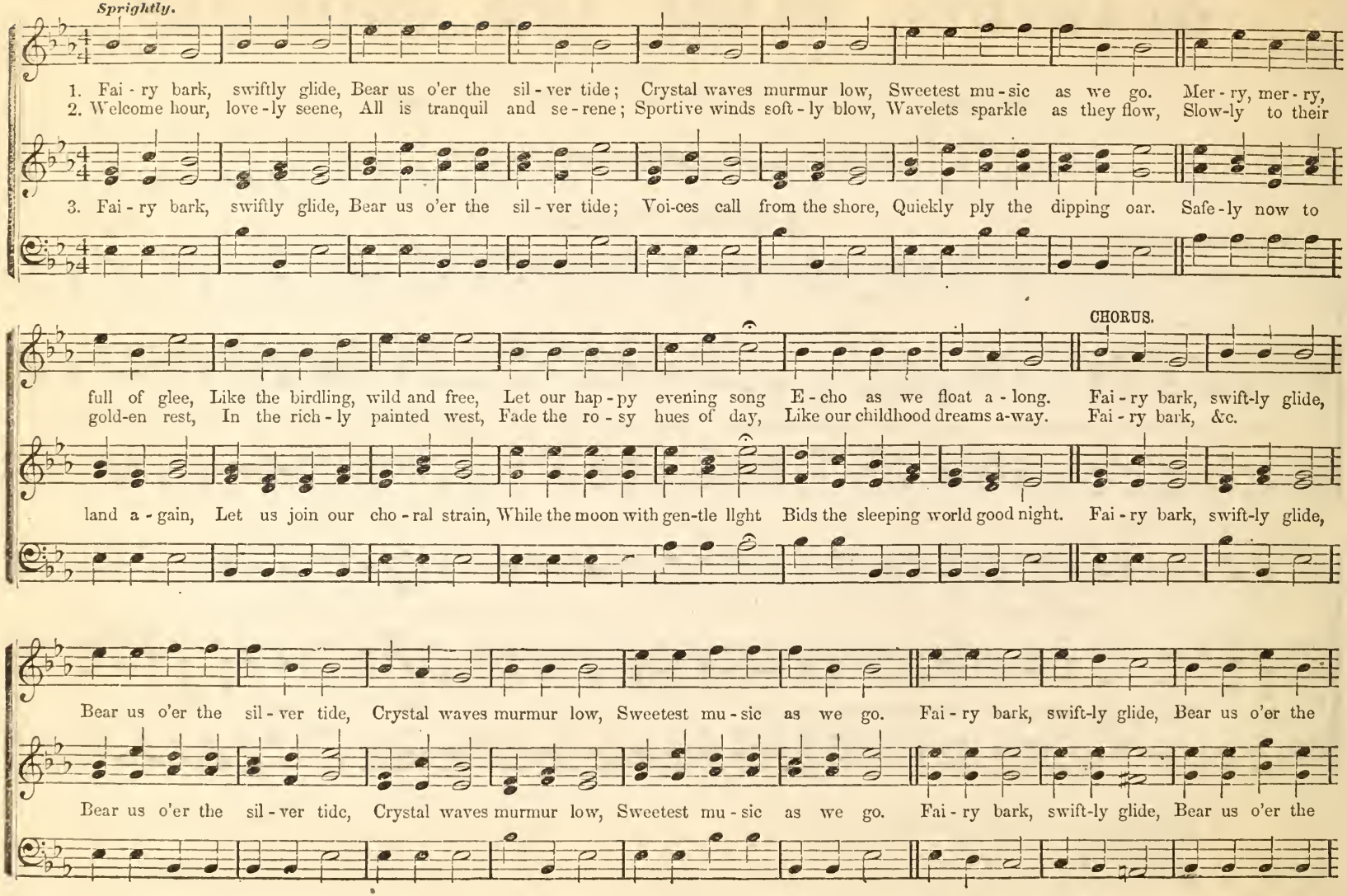
3. The dew-drops are coming, refreshing the bowers,
Falling like pearls on the leaves and the flowers,
And stealing where the daisies sleep,
Lovingly, tenderly weep. Daisies white, &c.

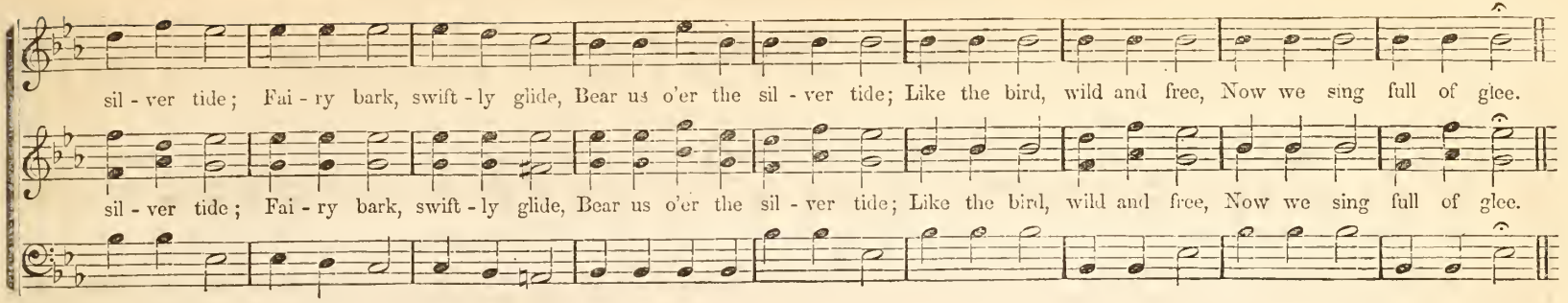
4. The zephyrs are coming, and what do they bring?
Odors, sweet odors, to welcome the spring:
All nature wakes the tuneful strain,
Daisies are blooming again. Daisies white, &c.

FAIRY BARK. Glee.

T. E. PERKINS.

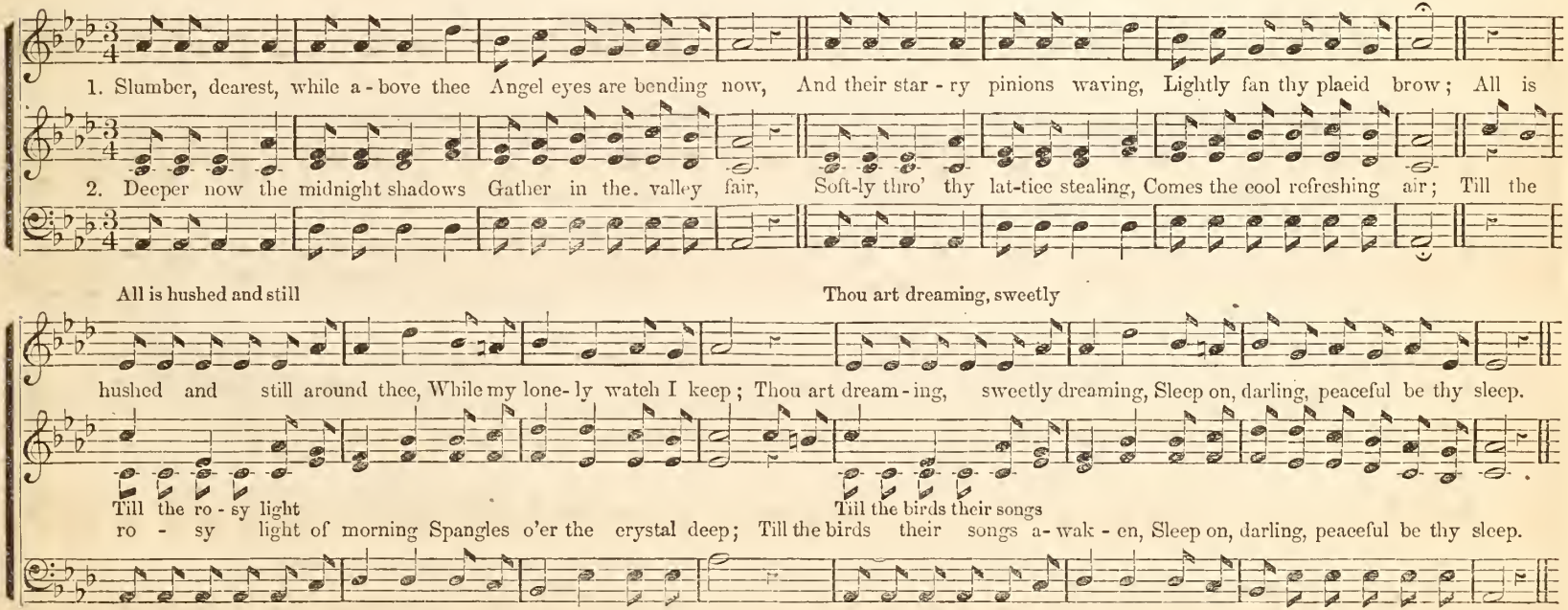
Sprightly.


1. Fai - ry bark, swiftly glide, Bear us o'er the sil - ver tide; Crystal waves murmur low, Sweetest mu - sic as we go. Mer - ry, mer - ry,
2. Welcome hour, love - ly seene, All is tranquil and se - rene; Sportive winds soft - ly blow, Wavelets sparkle as they flow, Slow-ly to their
3. Fai - ry bark, swiftly glide, Bear us o'er the sil - ver tide; Voi-ces call from the shore, Quickly ply the dipping oar. Safe - ly now to
CHORUS.
full of glee, Like the birdling, wild and free, Let our hap - py evening song E - cho as we float a - long. Fai - ry bark, swift-ly glide,
gold-en rest, In the rich - ly painted west, Fade the ro - sy hues of day, Like our childhood dreams a-way. Fai - ry bark, &c.
land a - gain, Let us join our cho - ral strain, While the moon with gen-tle llght Bids the sleeping world good night. Fai - ry bark, swift-ly glide,
Bear us o'er the sil - ver tide, Crystal waves murmur low, Sweetest mu - sic as we go. Fai - ry bark, swift-ly glide, Bear us o'er the
Bear us o'er the sil - ver tide, Crystal waves murmur low, Sweetest mu - sic as we go. Fai - ry bark, swift-ly glide, Bear us o'er the


sil - ver tide; Fai - ry bark, swift - ly glide, Bear us o'er the sil - ver tide; Like the bird, wild and free, Now we sing full of glee.
sil - ver tide; Fai - ry bark, swift - ly glide, Bear us o'er the sil - ver tide; Like the bird, wild and free, Now we sing full of glee.

PEACEFUL BE THY SLEEP. Serenade.

Gently. T. E. P.


1. Slumber, dearest, while a - bove thee Angel eyes are bending now, And their star - ry pinions waving, Lightly fan thy plaeid brow; All is
2. Deeper now the midnight shadows Gather in the valley fair, Soft-ly thro' thy lat-tice stealing, Comes the cool refreshing air; Till the
All is hushed and still
Thou art dreaming, sweetly
hushed and still around thee, While my lone- ly watch I keep; Thou art dream - ing, sweetly dreaming, Sleep on, darling, peaceful be thy sleep.
Till the ro - sy light
Till the birds their songs
ro - sy light of morning Spangles o'er the crystal deep; Till the birds their songs a- wak - en, Sleep on, darling, peaceful be thy sleep.

HARK! THE NIGHT-WIND. Solo and Chorus.

Words by FANNY CROSBY.

SOLI.—Tenor or Soprano.

Music by T. E. PERKINS.

Wail - ing, sad-ly wail - ing In the for-est glade; Wail - ing, sad-ly wail-ing
Soprano and Alto.
Hark! the night-wind steal - ing Thro' the trembling shade, Wail-ing, sad - ly wail - ing In the for - est glade; Wail-ing, sad - ly wail - ing
Tenor and Base.
In the for-est glade. Hear it gen-tly sigh - - ing, To the wave re - ply - - ing. To the evening shad - - ows
In the for - est glade. Hear it sigh - ing, gen-tly sigh-ing, To the crys - tal wave re-ply - ing, To the eve - ning shadows dy - ing
In the for - est glade: Hark! the night-wind steal-ing Thro' the trembling shade, Wail - ing, sad-ly wail - - ing In the for - est glade.
In the for - est glade: Hark! the night-wind steal-ing Thro' the trembling shade, Wail-ing, sad - ly sad-ly wail-ing In the for - est glade.

THE MERRY HARVEST MOON.

Words by FANNY CROSBY.

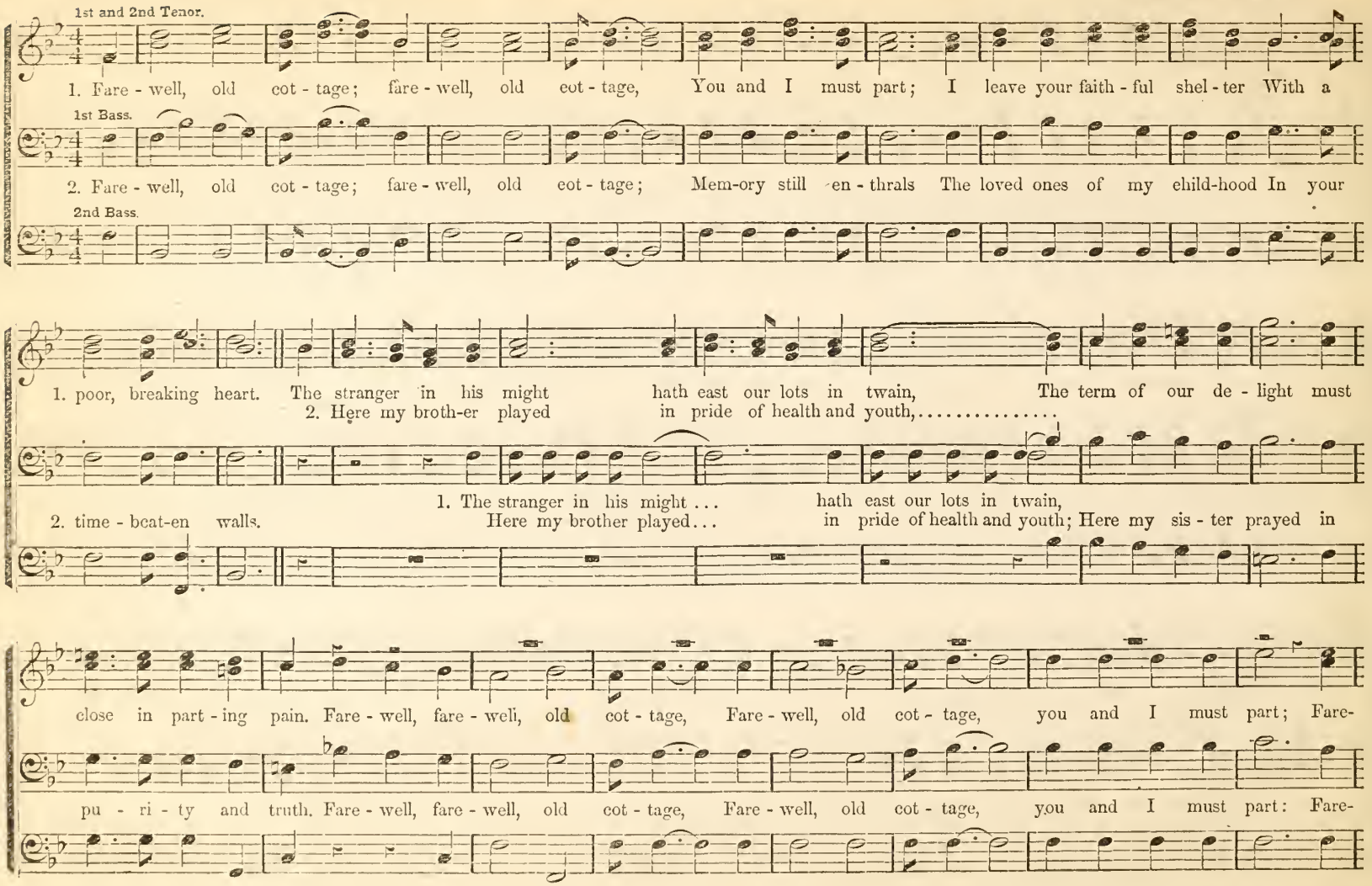
T. E. PERKINS. From the "Psalm King," by permission.

Spirited.

1. The mer - ry har - vest moon is beam - ing, So bright-ly o'er the yel - low grain, That graee - ful in its light is wav - ing In
2. Oh, wel - eome har - vest time, we hail thee, And trip a - way in spor - tive glee, While star - ry eyes are fond - ly smil - ing, And
ff
staccato.
beau - ty o'er the dew - y plain; A - way, a - way, we love with the young and gay to roam, And danee, and danee by the
A - way, a - way we And danee and danee,
zephyrs murmur light and free, A - way, a - way, we love with the young and gay to roam, And dance, and danee by the
light of the har - vest moon. { See the lit - tle daisies as we pass, / Hid - ing, hid-ing in the blades of grass; } Now it floats a - long, the reap - er's hap - py, hap - py song.
light of the har - vest moon. { See the lit - tle daisies as we pass, / Hid - ing, hid-ing in the blades of grass; } Now it floats a - long, the reap - er's hap - py, hap - py song.

FAREWELL, OLD COTTAGE. (For Male Voices.)

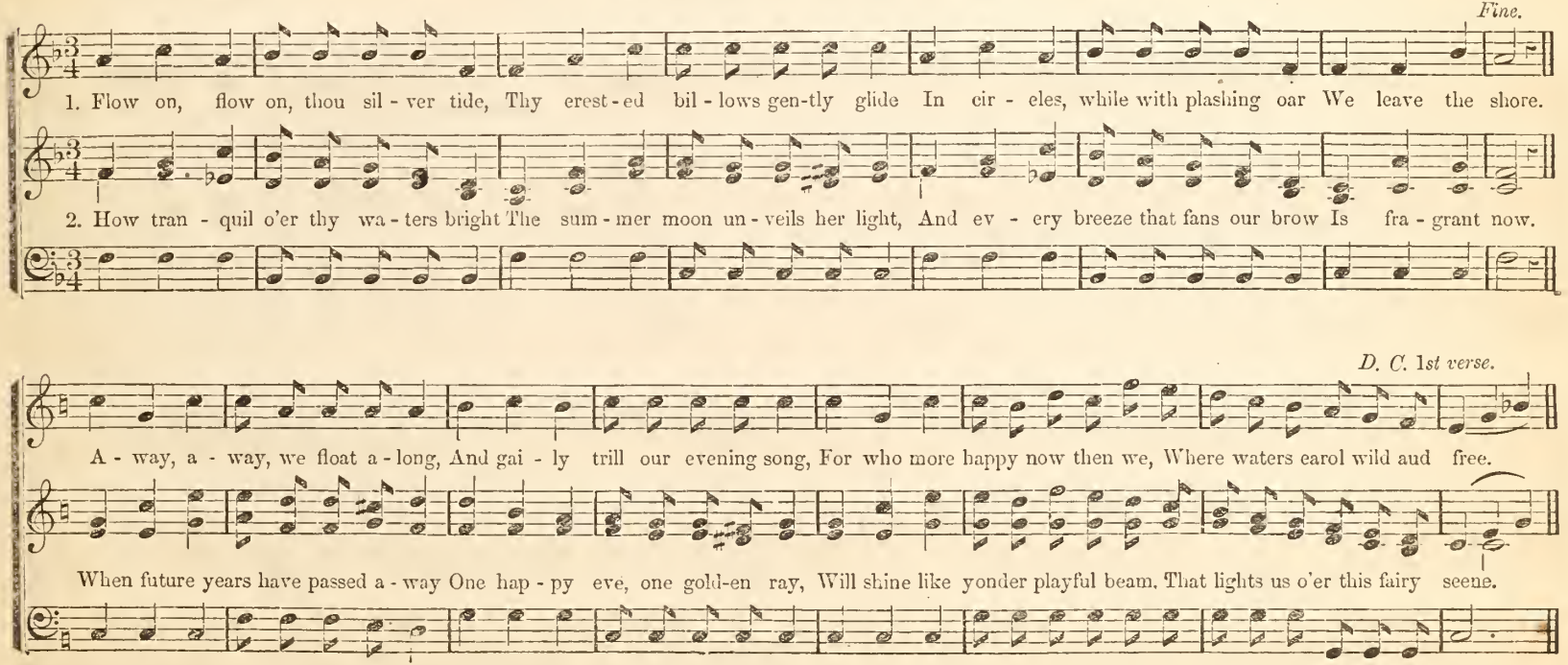
By S. C. FOSTER. Arranged by JAS. M. NORTH.


1st and 2nd Tenor.
1. Fare - well, old cot - tage; fare - well, old cot - tage, You and I must part; I leave your faith - ful shel - ter With a
1st Bass.
2. Fare - well, old cot - tage; fare - well, old cot - tage; Mem-ory still en - thrals The loved ones of my child-hood In your
2nd Bass.
1. poor, breaking heart. The stranger in his might hath east our lots in twain, The term of our de - light must
2. Here my broth-er played in pride of health and youth,.....
1. The stranger in his might ... hath east our lots in twain,
2. time - beat-en walls. Here my brother played... in pride of health and youth; Here my sis - ter prayed in
close in part - ing pain. Fare - well, fare - well, old cot - tage, Fare - well, old cot - tage, you and I must part; Fare-
pu - ri - ty and truth. Fare - well, fare - well, old cot - tage, Fare - well, old cot - tage, you and I must part: Fare-

well, old cot-tage, Fare-well, old cot-tage, you and I must part, I leave your faith-ful shel-ter With a poor, breaking heart.
well, old cot-tage, Fare-well, old cot-tage, you and I must part, I leave your faith-ful shel-ter With a poor, breaking heart.

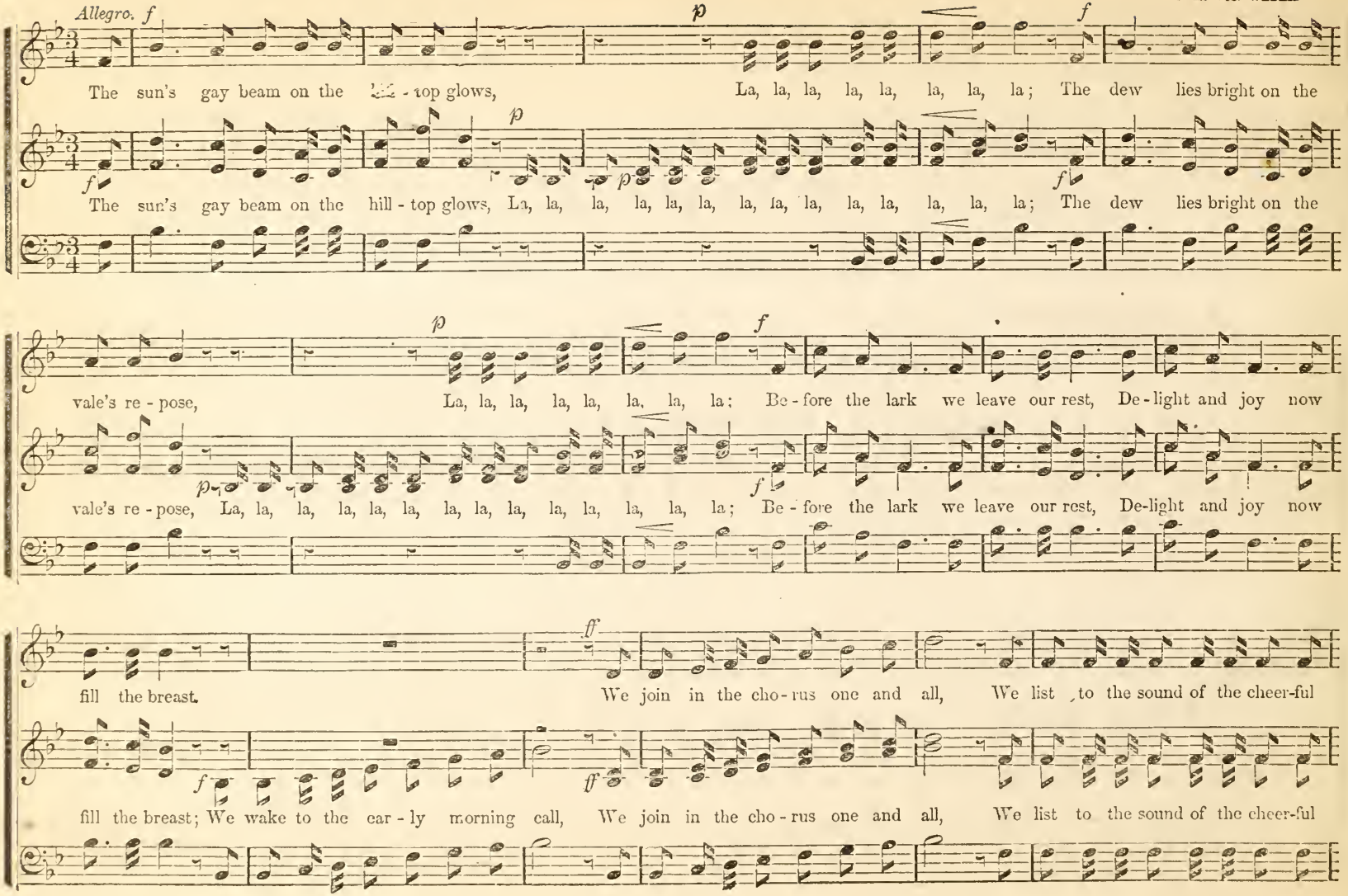
THE EVENING BOAT SONG.

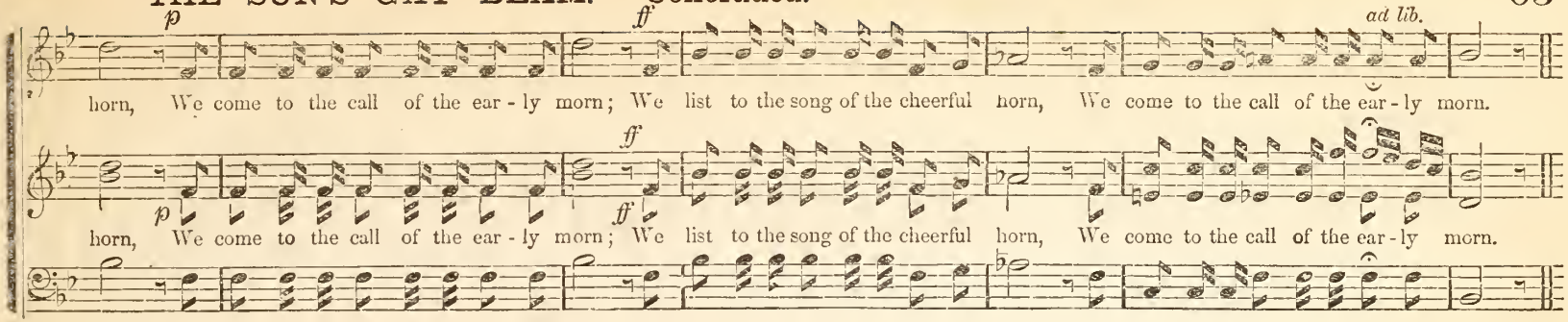
Words by FANNY CROSBY. T. E. P.


Fine.
1. Flow on, flow on, thou sil-ver tide, Thy erest-ed bil-lows gen-tly glide In cir-eles, while with plashing oar We leave the shore.
2. How tran-quil o'er thy wa-ters bright The sum-mer moon un-veils her light, And ev-ery breeze that fans our brow Is fra-grant now.
D. C. 1st verse.
A-way, a-way, we float a-long, And gai-ly trill our evening song, For who more happy now then we, Where waters carol wild and free.
When future years have passed a-way One hap-py eve, one gold-en ray, Will shine like yonder playful beam, That lights us o'er this fairy scene.

THE SUN'S GAY BEAM.

C. M. VON WEBER.


Allegro.
The sun's gay beam on the hill - top glows, La, la, la, la, la, la, la, la; The dew lies bright on the
The sun's gay beam on the hill - top glows, La, la, la, la, la, la, la, la, la, la, la, la, la; The dew lies bright on the
vale's re - pose, La, la, la, la, la, la, la, la; Be - fore the lark we leave our rest, De - light and joy now
vale's re - pose, La, la, la, la, la, la, la, la, la, la, la, la, la; Be - fore the lark we leave our rest, De-light and joy now
fill the breast. We join in the cho - rus one and all, We list to the sound of the cheer-ful
fill the breast; We wake to the ear - ly morning call, We join in the cho - rus one and all, We list to the sound of the cheer-ful


p
ff
ad lib.
horn, We come to the call of the ear - ly morn; We list to the song of the cheerful horn, We come to the call of the ear - ly morn.
p
ff
ff
horn, We come to the call of the ear - ly morn; We list to the song of the cheerful horn, We come to the call of the ear - ly morn.

GOOD NIGHT.

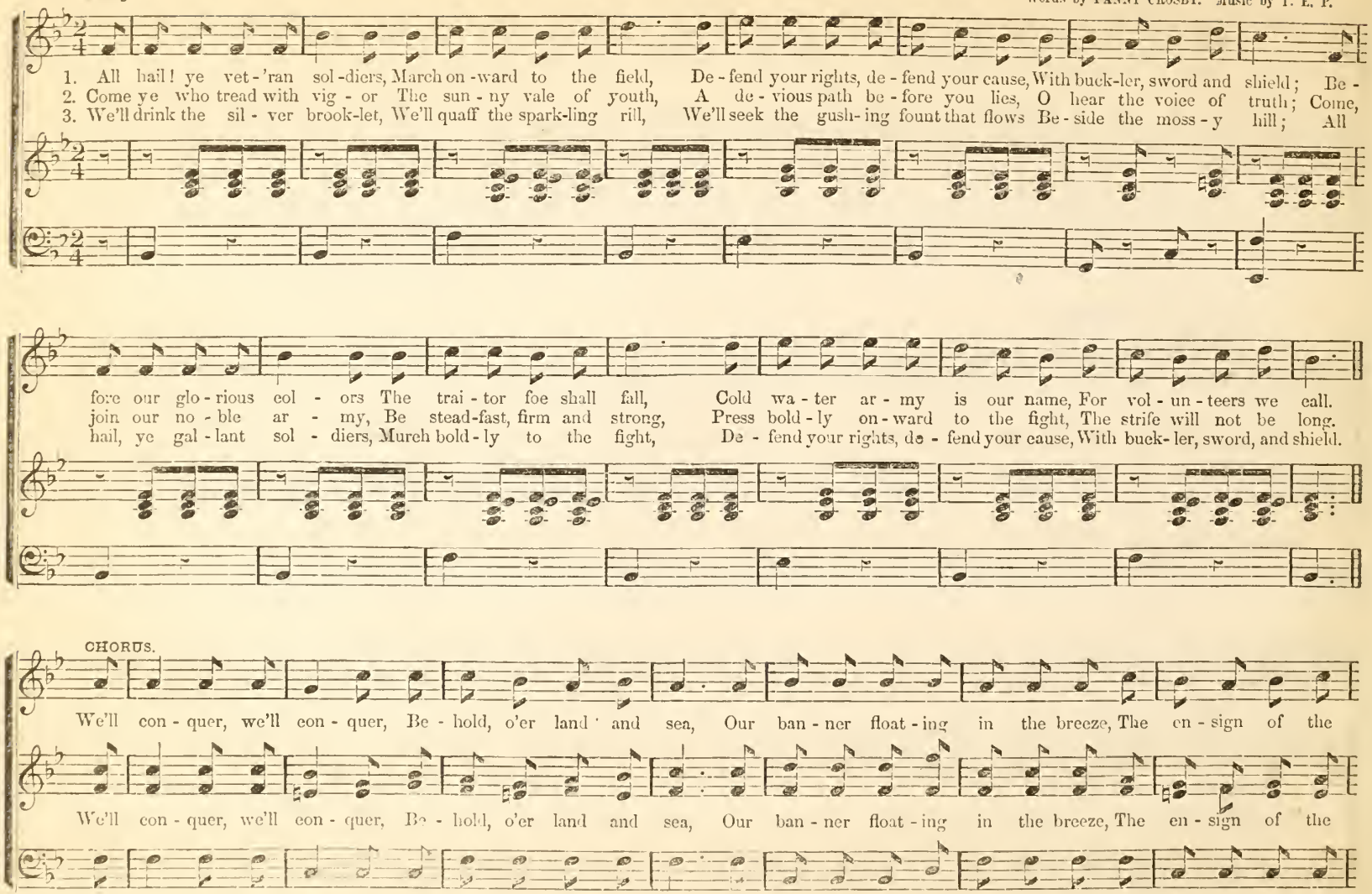
T. E. PERKINS.

1. Good night, dear friends, the bell of time Is peal - ing now its sil - ver chime; How sweet the ech - oes fall!
2. Good night, dear friends, the hal - lowed beam That clus - ter round this tran - quil scenes, From sun - ny re - gions fall;
3. Good night, dear friends, our part - ing lay, When oth - er years have passed a - way, Will mem - 'ry still re - call;
An - oth - er hap - py eve is past, Our part - ing hour has come at last, Good night, good night to all.
We joy to catch their wel - come ray, And still we lin - ger, while we say, Good night to all.
May guard - ian an - gels gen - tly keep Their vig - ils o'er your balm - y sleep, Good night, good night to all.

WE'LL CONQUER. Temperance Song and Chorus.

Energetic.

Words by FANNY CROSBY. Music by T. E. P.

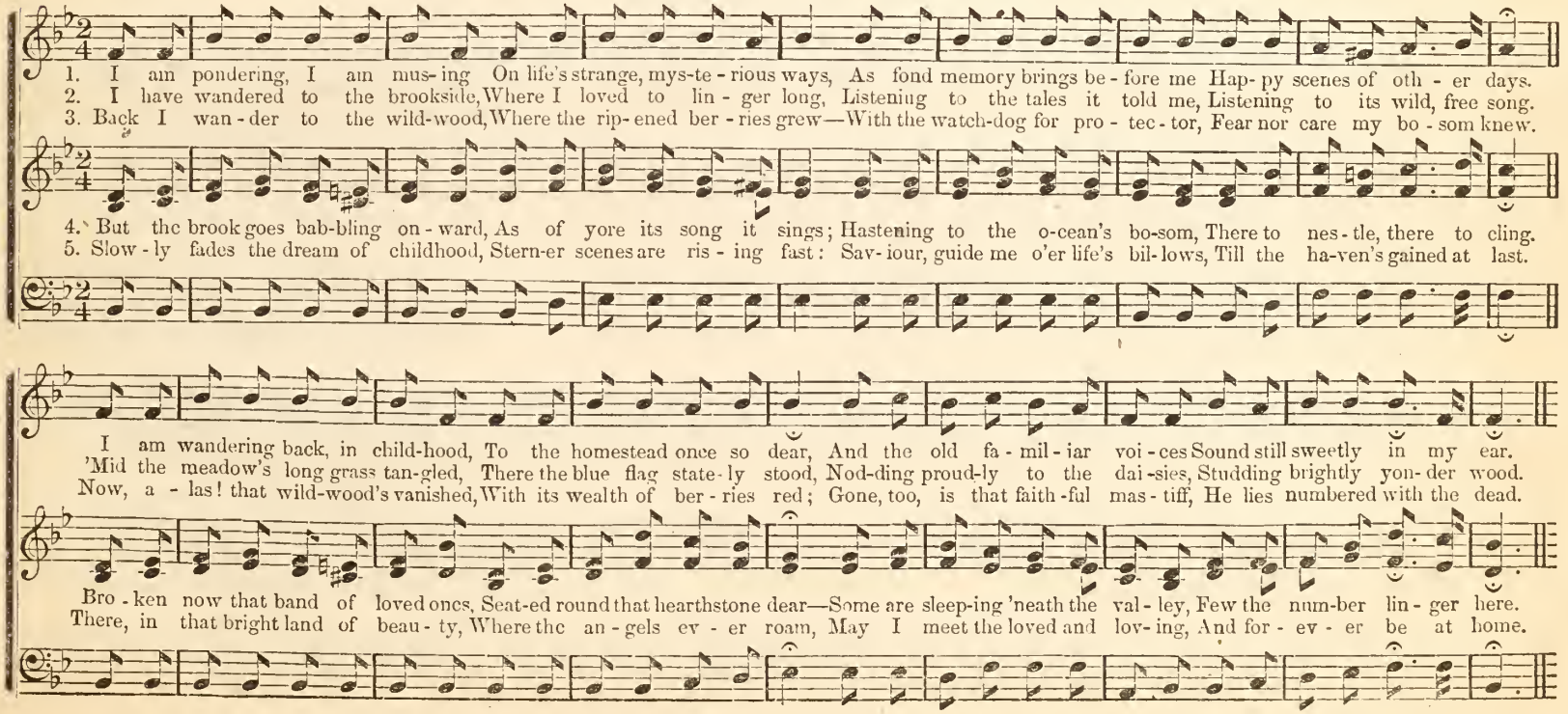

1. All hail! ye vet-'ran sol-diers, March on-ward to the field, De-fend your rights, de-fend your cause, With buck-ler, sword and shield; Be-
2. Come ye who tread with vig-or The sun-ny vale of youth, A de-vious path be-fore you lies, O hear the voice of truth; Come,
3. We'll drink the sil-ver brook-let, We'll quaff the spark-ling rill, We'll seek the gush-ing fount that flows Be-side the moss-y hill; All
fore our glo-rious col-ors The trai-tor foe shall fall, Cold wa-ter ar-my is our name, For vol-un-teers we call.
join our no-ble ar-my, Be stead-fast, firm and strong, Press bold-ly on-ward to the fight, The strife will not be long.
hail, ye gal-lant sol-diers, March bold-ly to the fight, De-fend your rights, de-fend your cause, With buck-ler, sword, and shield.
CHORUS.
We'll con-quer, we'll con-quer, Be-hold, o'er land and sea, Our ban-ner float-ing in the breeze, The en-sign of the
We'll con-quer, we'll con-quer, Be-hold, o'er land and sea, Our ban-ner float-ing in the breeze, The en-sign of the

WE'LL CONQUER. Concluded.

free. We'll con - quer, we'll con - quer, Be - hold o'er land and sea, Our ban - ner float - ing in the breeze, the en - sign of the free.
free. We'll con - quer, we'll con - quer, Be - hold o'er land and sea, Our ban - ner float - ing in the breeze, the en - sign of the free.

OLD HOMESTEAD. Quartett.

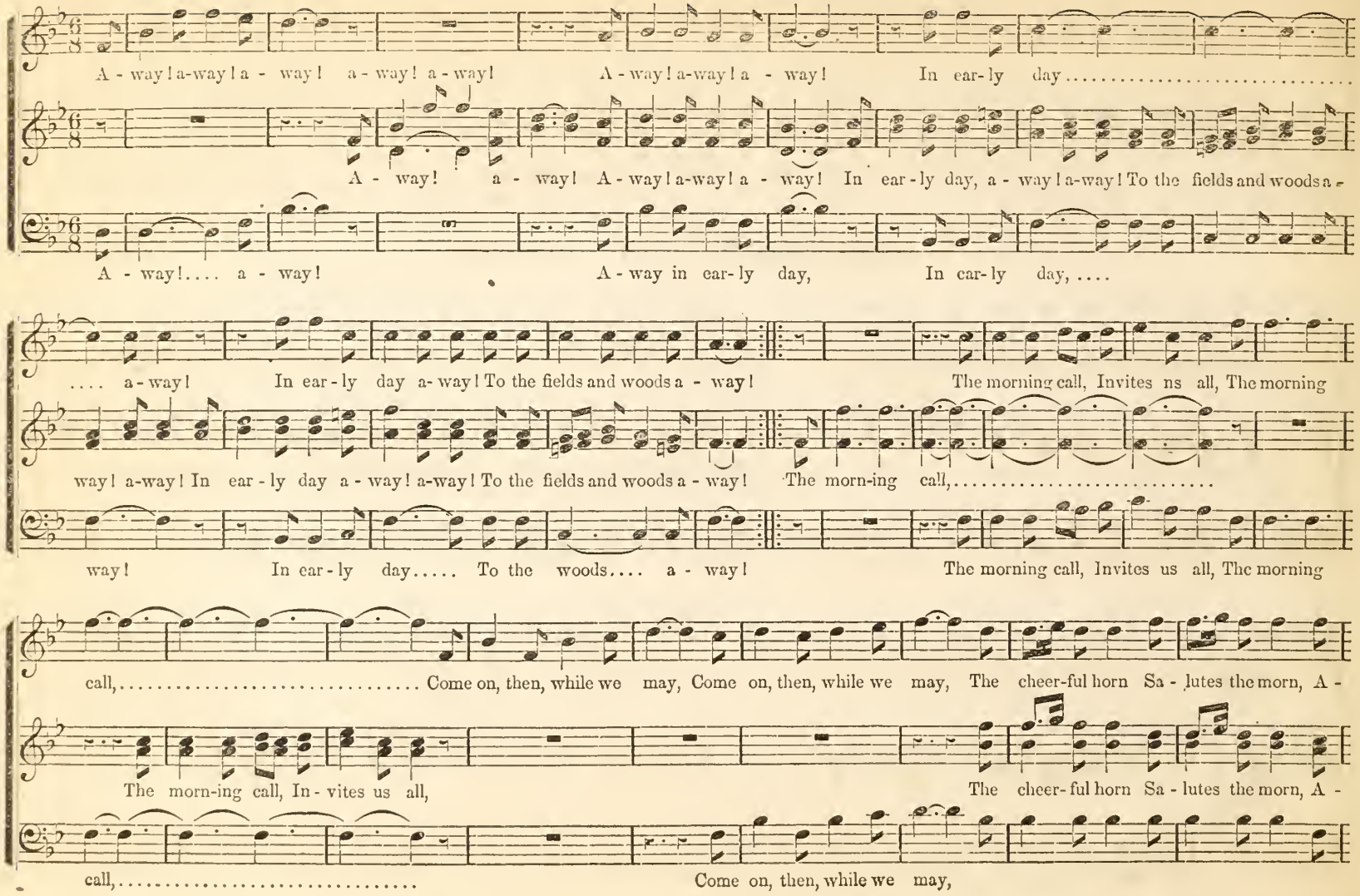
T. H. TANNER.

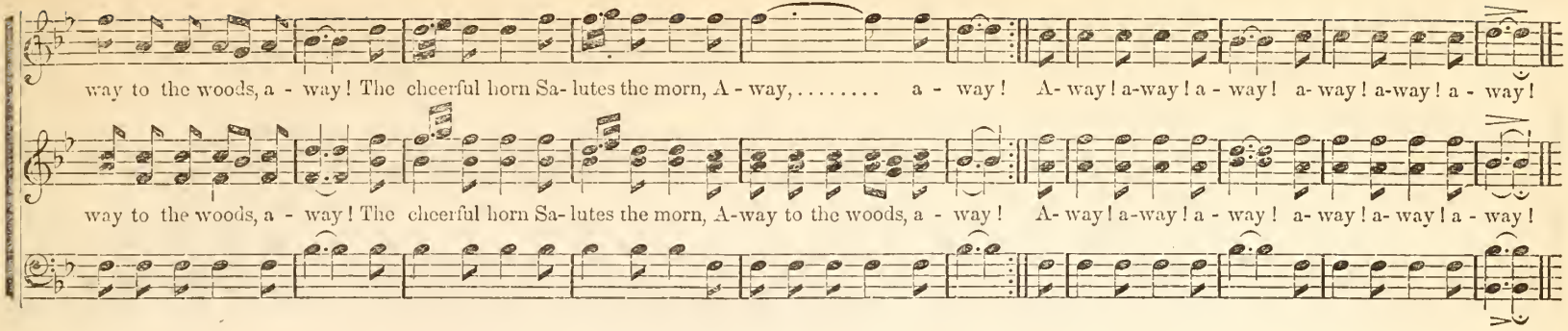

1. I am pondering, I am mus - ing On life's strange, mys - te - rious ways, As fond memory brings be - fore me Hap - py scenes of oth - er days.
2. I have wandered to the brookside, Where I loved to lin - ger long, Listening to the tales it told me, Listening to its wild, free song.
3. Back I wan - der to the wild-wood, Where the rip - ened ber - ries grew—With the watch-dog for pro - tec - tor, Fear nor care my bo - som knew.
4. But the brook goes bab-bling on - ward, As of yore its song it sings; Hastening to the o-cean's bo-som, There to nes - tle, there to cling.
5. Slow - ly fades the dream of childhood, Stern-er scenes are ris - ing fast: Sav - iour, guide me o'er life's bil - lows, Till the ha-ven's gained at last.
I am wandering back, in child-hood, To the homestead once so dear, And the old fa - mil - iar voi - ces Sound still sweetly in my ear.
'Mid the meadow's long grass tan-gled, There the blue flag state - ly stood, Nod-ding proud-ly to the dai - sies, Studding brightly yon - der wood.
Now, a - las! that wild-wood's vanished, With its wealth of ber - ries red; Gone, too, is that faith - ful mas - tiff, He lies numbered with the dead.
Bro - ken now that band of loved ones, Seat-ed round that hearthstone dear—Some are sleep-ing 'neath the val - ley, Few the num-ber lin - ger here.
There, in that bright land of beau - ty, Where the an - gels ev - er roam, May I meet the loved and lov - ing, And for - ev - er be at home.

"AWAY! AWAY! IN EARLY DAY." GLEE.

S. WEBBE.

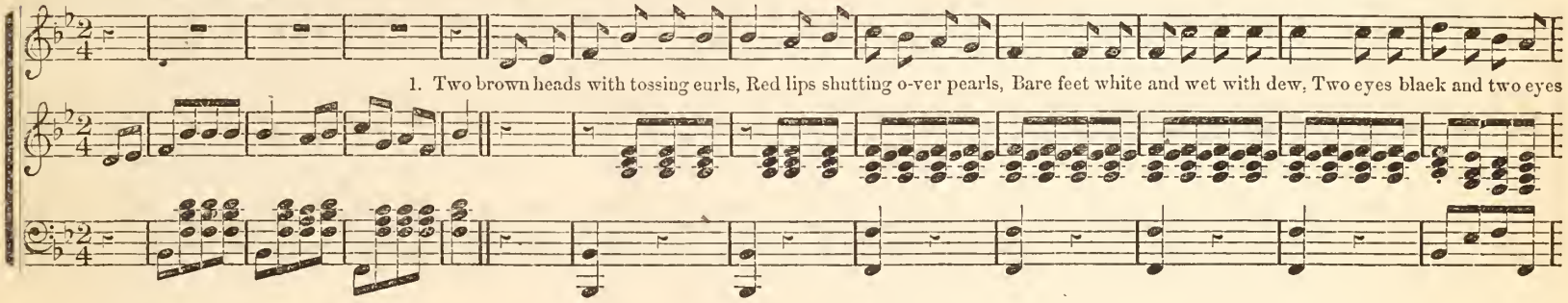
Allegro.


A - way! a-way! a - way! a - way! a - way! A - way! a-way! a - way! In ear-ly day.....
A - way! a - way! A - way! a-way! a - way! In ear-ly day, a - way! a-way! To the fields and woods a -
A - way!.... a - way! A - way in ear-ly day, In car-ly day, ...
.... a-way! In ear-ly day a-way! To the fields and woods a - way! The morning call, Invites ns all, The morning
way! a-way! In ear-ly day a - way! a-way! To the fields and woods a - way! The morn-ing call,.....
way! In ear-ly day..... To the woods.... a - way! The morning call, Invites us all, The morning
call,..... Come on, then, while we may, Come on, then, while we may, The cheer-ful horn Sa - lutes the morn, A -
The morn-ing call, In - vites us all, The cheer-ful horn Sa - lutes the morn, A -
call,..... Come on, then, while we may,


way to the woods, a - way! The cheerful horn Sa- lutes the morn, A - way, ... a - way! A- way! a-way! a - way! a- way! a-way! a - way!
way to the woods, a - way! The cheerful horn Sa- lutes the morn, A-way to the woods, a - way! A- way! a-way! a - way! a- way! a- way! a - way!

KATIE LEE AND WILLIE GREY.

Words from "Dollar Paper." Music by JAS. McGRANAHAN.


1. Two brown heads with tossing curls, Red lips shutting o-ver pearls, Bare feet white and wet with dew, Two eyes black and two eyes
blue, Lit-tle boy and girl were they—Katie Lee and Willie Grey.

2 They were standing where a brook,
Bending like a shepherd's crook,
Flashed its silver, and thick ranks
Of green willows fringed the banks;
Half in thought and half in play,
Katie Lee and Willie Grey.

3 They had cheeks like cherries red,
He was taller—most a head;
She, with arms like wreaths of snow,
Swung a basket to and fro,
As she loitered, half in play,
Chattering to Willie Grey.

4 "Pretty Katie," Willie said,
And there came a dash of red
Through the brownness of his cheek;
"Boys are strong and girls are weak,
And I'll carry, so I will,
Katie's basket up the hill."

5 Katie answered in a laugh,
"You shall carry only half;"
And then, tossing back her curls,
"Boys are weak as well as girls."
Do you think that Katie guessed
Half the wisdom she expressed?

6 Men are only boys grown tall,
Hearts don't change much after all,
And when, long years from that day,
Katie Lee and Willie Grey
Stood again beside the brook,
Bending like a shepherd's crook.

7 Is it strange that Willie said,
While again a dash of red
Crossed the brownness of his cheek—
"I am strong but you are weak,
Life is but a slippery steep,
Hung with shadows cold and deep!

8 "Will you trust me, Katie, dear?
Walk beside me without fear?
May I carry, if I will,
All your burdens up the hill?"
And she answered with a laugh,
"No—but you may carry half."

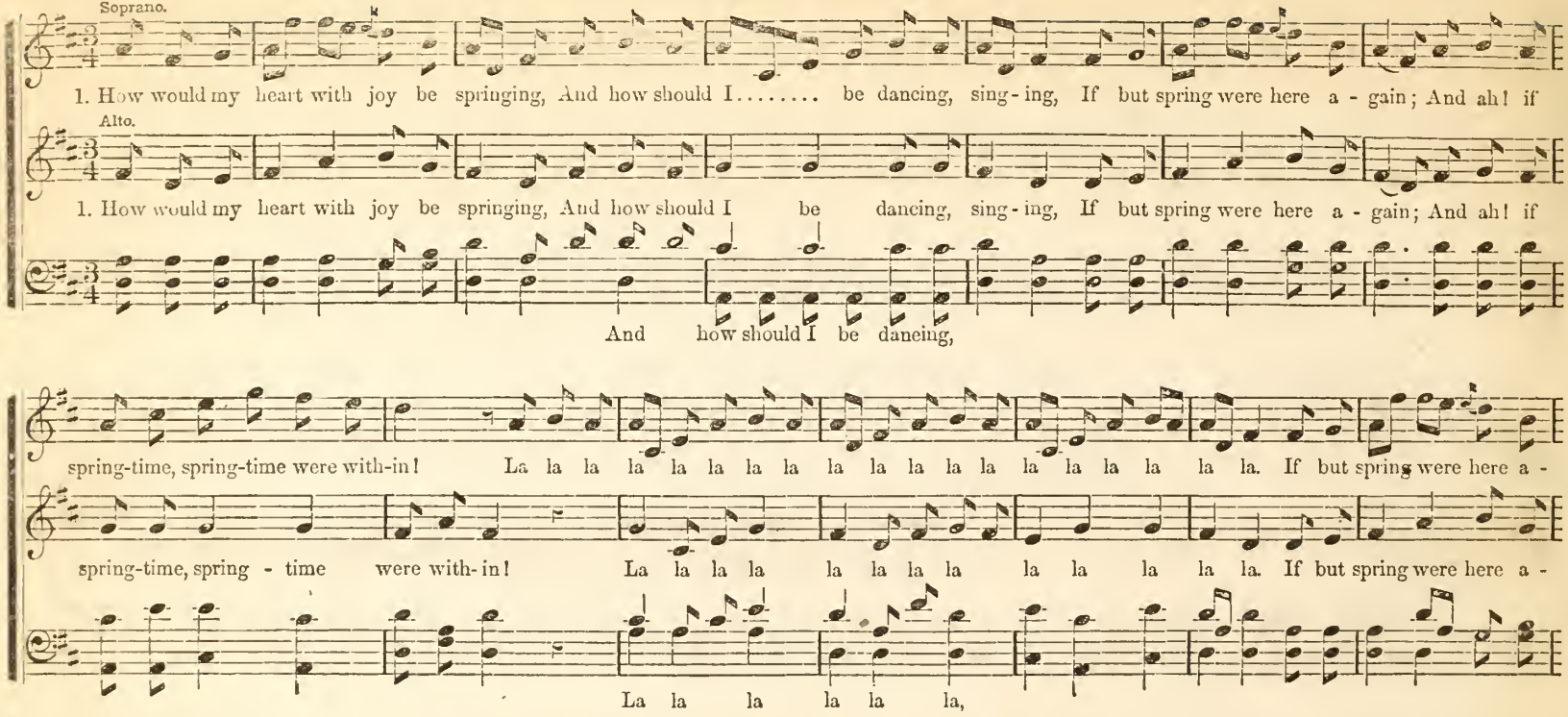
9 Close beside the little brook,
Bending like a shepherd's crook,
Washing with its silver hands,
Late and early at the sands,
Is a cottage where, to-day,
Katie lives with Willie Grey.

10 In the porch she sits, and lo!
Swings a basket to and fro,
Vastly different from the one
That she swung in years agone—
This is long, and deep, and wide,
And has rockers at its side!

Allegretto.

LONGING FOR SPRING

Tyrolien.


Soprano.
1. How would my heart with joy be springing, And how should I..... be dancing, sing-ing, If but spring were here a-gain; And ah! if
Alto.
1. How would my heart with joy be springing, And how should I be dancing, sing-ing, If but spring were here a-gain; And ah! if
And how should I be daneing,
spring-time, spring-time were with-in! La la la la la la la la la la la la la la la la la la. If but spring were here a-
spring-time, spring-time were with-in! La la la la la la la la la la la la la. If but spring were here a-
La la la la la la,
gain; And ah! if spring-time, spring-time were with-in!
gain; And ah! if spring-time, spring-time were with-in!

2. Where are the flowing, blooming meadows?
Where are the leafy forest shadows?
Would that spring were here to-day,
Oh, would that spring, that spring would always stay!
La la la la, &c.

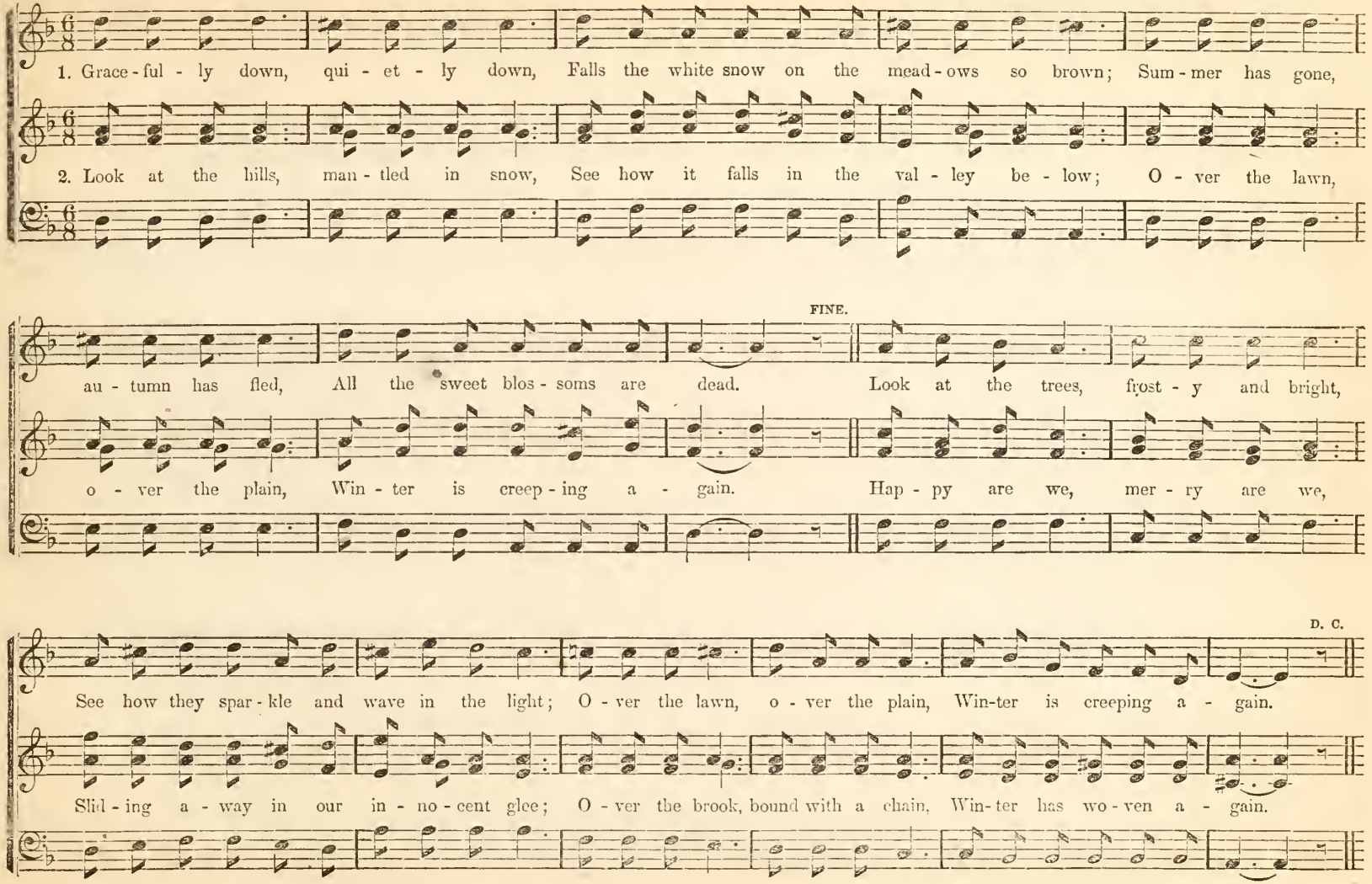
3. Ah! how the winter chills and grieves me,
And all my cheerful music leaves me!
I would dance and gaily sing,
If it were ever, ever only spring!
La la la la, &c.

4. How would my heart with joy be springing, &c.
(Same as first verse.)

THE FALLING SNOW.

In a flowing, easy manner.

T. E. PERKINS. From the "Psalm King," by permission.

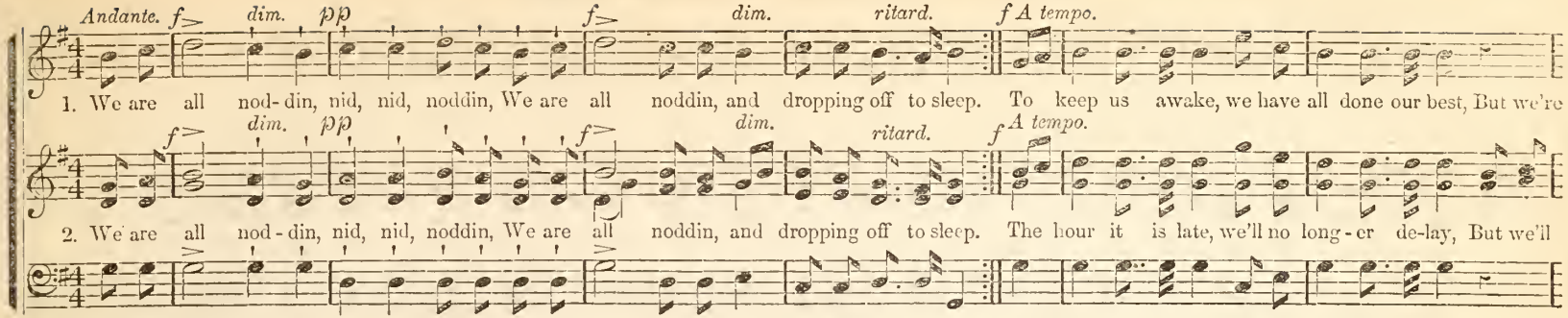

1. Grace-ful - ly down, qui - et - ly down, Falls the white snow on the mead-ows so brown; Sum-mer has gone,
2. Look at the hills, man-tled in snow, See how it falls in the val - ley be - low; O - ver the lawn,
FINE.
au - tumn has fled, All the sweet blos-soms are dead. Look at the trees, frost - y and bright,
o - ver the plain, Win - ter is creep-ing a - gain. Hap - py are we, mer - ry are we,
D. C.
See how they spar-kle and wave in the light; O - ver the lawn, o - ver the plain, Win-ter is creeping a - gain.
Slid - ing a - way in our in - no-cent glee; O - ver the brook, bound with a chain, Win-ter has wo-ven a - gain.

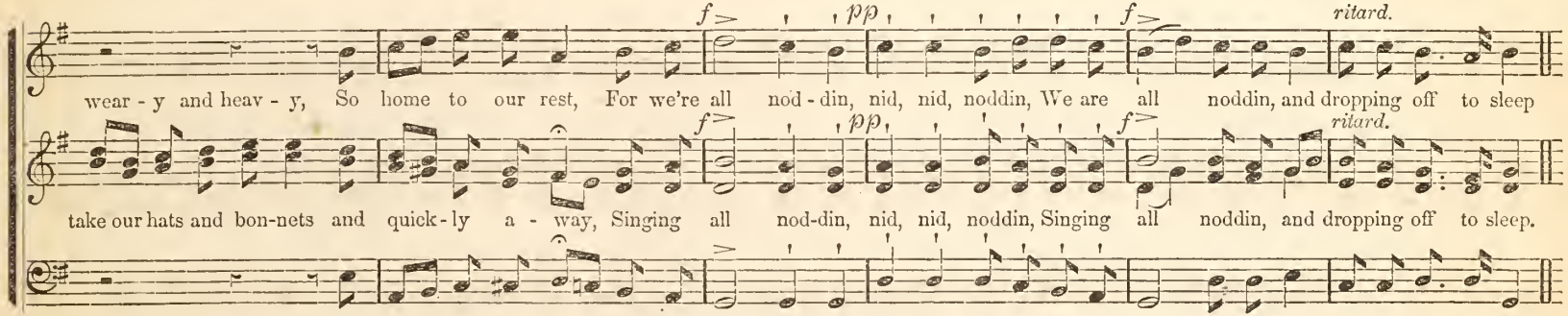
MAY MONTH IS COMING. Glee.

C. BLUM.

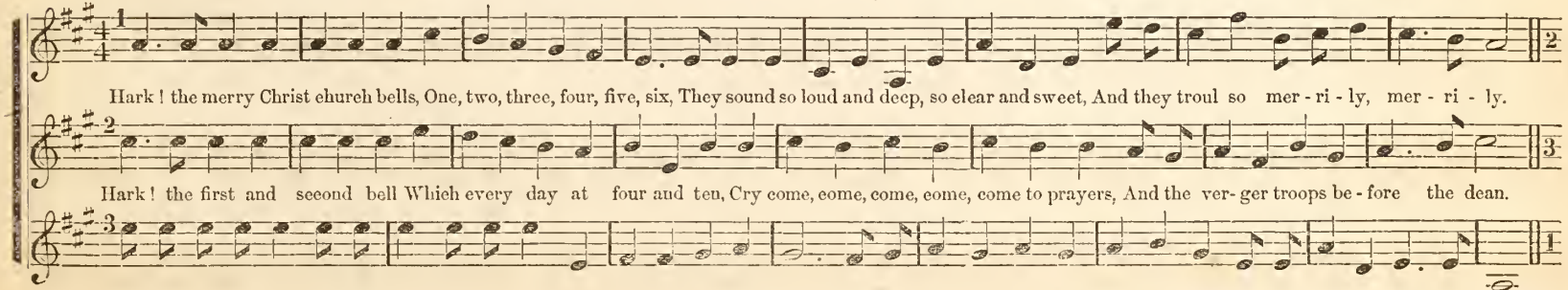
Allegro.
May month is com - ing, and we will be mer - ry; Good bye to De - cem - ber and cold Jan - u - a - ry!
Strike the loud cym - bal, let trumpets be blow - ing, And join in the cho - rus so cheer-ful - ly flow-ing. Come to the
dance of May, Come sing a roundc - lay, Come to the o - pen air, Come and our pleasure share. Heigh - ho! Huz - za! Huz - za! Huz-
za! Huz - za! Huz - za! La, la, la, la, la, la, la, la, la, la, la, la, la, la.
Huz - za!

WE ARE ALL NODDIN. Glee.


Andante. f dim. pp f dim. ritard. f A tempo.
1. We are all nod-din, nid, nid, noddin, We are all noddin, and dropping off to sleep. To keep us awake, we have all done our best, But we're
2. We are all nod-din, nid, nid, noddin, We are all noddin, and dropping off to sleep. The hour it is late, we'll no long-er de-lay, But we'll


wear-y and heav-y, So home to our rest, For we're all nod-din, nid, nid, noddin, We are all noddin, and dropping off to sleep
take our hats and bon-nets and quick-ly a-way, Singing all nod-din, nid, nid, noddin, Singing all noddin, and dropping off to sleep.
ritard.

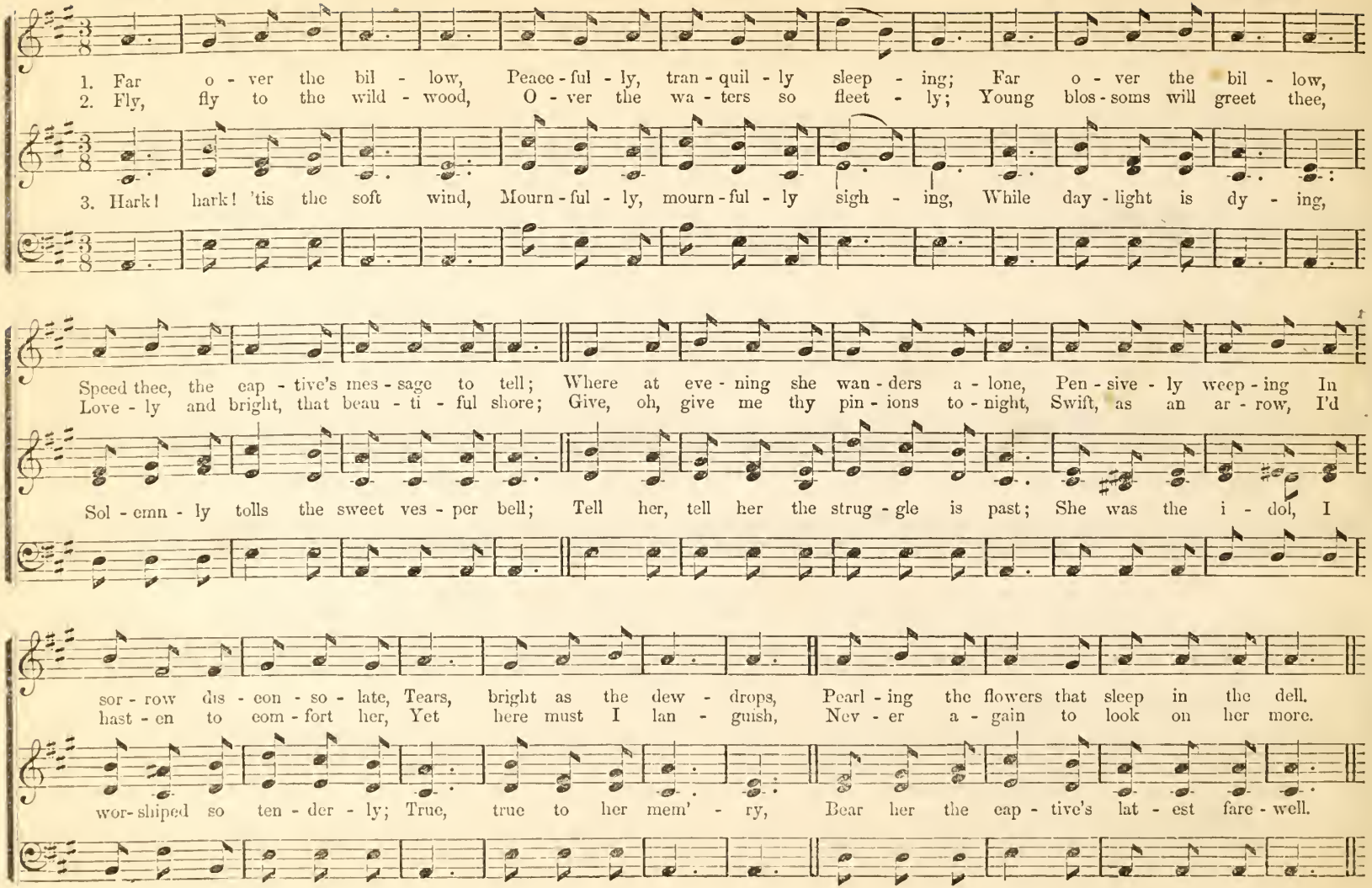
HARK! THE MERRY CHRIST CHURCH BELLS. Round.


Hark! the merry Christ church bells, One, two, three, four, five, six, They sound so loud and deep, so clear and sweet, And they troul so mer-ri-ly, mer-ri-ly.
Hark! the first and second bell Which every day at four and ten, Cry come, come, come, come, come to prayers, And the ver-ger troops be-fore the dean.
Tin-gle, tin-gle, ting goes the small bell at nine, To call the student home, But he'll nev-er care To leave his chair, Till he hears the might-y Tom.

Words by FANNY CROSBY.
In an earnest manner.

THE WINGED MESSENGER.

T. E. PERKINS.


1. Far o - ver the bil - low, Peace - ful - ly, tran - quil - ly sleep - ing; Far o - ver the bil - low,
2. Fly, fly to the wild - wood, O - ver the wa - ters so fleet - ly; Young blos - soms will greet thee,
3. Hark! hark! 'tis the soft wind, Mourn - ful - ly, mourn - ful - ly sigh - ing, While day - light is dy - ing,
Speed thee, the cap - tive's mes - sage to tell; Where at eve - ning she wan - ders a - lone, Pen - sive - ly weep - ing In
Love - ly and bright, that beau - ti - ful shore; Give, oh, give me thy pin - ions to - night, Swift, as an ar - row, I'd
Sol - emn - ly tolls the sweet ves - per bell; Tell her, tell her the strug - gle is past; She was the i - dol, I
sor - row dis - con - so - late, Tears, bright as the dew - drops, Pearl - ing the flowers that sleep in the dell.
hast - en to com - fort her, Yet here must I lan - guish, Nev - er a - gain to look on her more.
wor - shiped so ten - der - ly; True, true to her mem' - ry, Bear her the cap - tive's lat - est fare - well.

DREARILY FALLETH THE RAIN. Quartet. (Male Voices.)

1st Tenor.

1. Drear-i - ly, dreari - ly fall - eth the rain, Drop aft - er drop on the mir - ror - like pane;
Slow-ly and sad - ly, dirge-like it sounds, Strik - ing the buds on the turf-cov-ered mounds, Bright'ning their beauty, and fresh'ning their bloom,

2nd Tenor.

2. Cheer-i - ly, cheeri - ly com - eth the light, Break-ing thro' clouds that are dark - er than night;
Scatt'ring the ti - ny drops o - ver the earth, As ash - es are scattered o'er in - gle - side hearth. Trembling-ly, trembling - ly creep-ing a - long,

1st Bass and 2nd Bass.

Though they may rest on the verge of the tomb: Fall - ing in dewdrops, and fall - ing in showers, Mingled with moonbeams, and woo-ing the flowers.

As one all a - lone in the midst of a throng, Com - eth the sun - light in win - ter's chill hours, Cheer-ing our hearts aft - er lin - ger - ing showers.

THE HARE IN THE MOONLIGHT.

GABLER.

1. As the moon shone bright and fair, Ran a mer - ry lit - tle hare, Look-ing for its eve - ning food,—Huntsman's shot rings through the wood.
2. But he has not hit the hare, See! he's load - ing now with care, Put - ing pow - der in and lead, "Lit - tle hare will soon be dead."
3. Lit - tle hare, in mor - tal fear, Sprung be - hind the green hedge near, Begged the moon, "Put out your light, Hide me from the huntsman's sight."
4. Then the moon her brightness veiled, 'Neath the clouds which o'er her sailed; Gath-ered clouds both great and small, Turn-ing light to dark - ness all.
5. Lit - tle hare then went to bed, Coat and shoes placed by his head, Laid him down in moss so bright, Sound-ly slept till morn - ing light.

THE ORPHAN WANDERER. Ballad and Chorus.

T. E. PERKINS.

con express.
1. Fa - ther-less, moth- er- less, cheerless in grief, She is an or-phan one ask-ing re - lief;
2. Torn from pa- ren - tal love, guide of her youth, Who now will gent - ly breathe lessons of truth?
Moderato e cantabile.
Look in those tear - ful eyes, Haggard and wild; Pass her not heedless by, Sorrow's lone child. List to her pleading voice, cheer by a smile,
Who lead her trembling steps Home to the skies, Where sorrow nev-er comes, Hope never dies? Lov-ing- ly, ten - der - ly teach her to pray;
Let Christian sym - pa - thy soothe and be - guile. Hark! 'tis thy Sav - iour speaks kind-ly to thee, All you may do for her
Tell of the bet - ter land, show her the way. Hark! 'tis thy Sav - iour, &c.
ritard.

REFRAIN.

Is done for me. Pit - y the or - phan one, care for her now, Chase ev - ery cloud a - way from her pale brow; Hark! 'tis thy

Pit - y the or - phan one, care for her now, Chase ev - ery cloud a - way from her pale brow; Hark! 'tis thy

Saviour speaks kindly to thee, All you may do for her is done for me.

Saviour speaks kindly to thee, All you may do for her is done for me.

INTEGER VITÆ. (Men's Voices.) FLEMING.

1. Tran- quil and peace- ful is the path to heav - en,
2. There life is bliss - ful! Shall the spir-it trem - ble?

3. There our lost rose - buds in our hands shall o - pen;

Where now so ma - ny fresh from earth's ripe vintage, So ma - ny hap - py, high and blessed spir - its, Wait to re - ceive us.
Bright heavenly an - gels wait to lead us yon - der; There dwell the spir - its pur - i - fied by suffer - ing, Bless - ing and bless - ed.

Love, pure and ho - ly in our bosoms glowing, Flows from the Fa - ther, source of ev - ery bless - ing, Liv - ing and lov - ing.

NOW IS THE MONTH OF MAYING.

TENOR.
Repeat pp
1. Now is the month of May - ing, When mer - ry lads are play - ing, Fa, la, la, la, la, la, la, la, la, la, Fa, la, la, la, la, la, la.
ALTO.
SOPRANO.
Repeat pp
2. The Spring, clad all in glad - ness, Doth laugh at winter's sad - ness, Fa, la, la, la, la, la, la, la, la, Fa, la, la, la, la, la, la.
1st BASS.
2d BASS.
Each with his bonny lass, A daneing on the grass, Fa, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.
And to the bagpipe's sound, The uymphs tread out the ground, Fa, la, la, la, la, Fa, la, la, la, la, la, la, la, la, la, la, la.
la, la, la, la, la, ... Fa, la, la, la, la, la, la, la.
Fa, la, la, la, la, Fa, la, la, la, la, Fa, la, la, la, la, la.

The Excursion.

A CANTATA OF TWO PARTS.

DESIGNED AS A RECREATION FOR SINGING SCHOOLS, CONVENTIONS, MUSICAL ASSOCIATIONS, &c.

Libretto by
FANNY CROSBY.

Music by
THEODORE E. PERKINS.

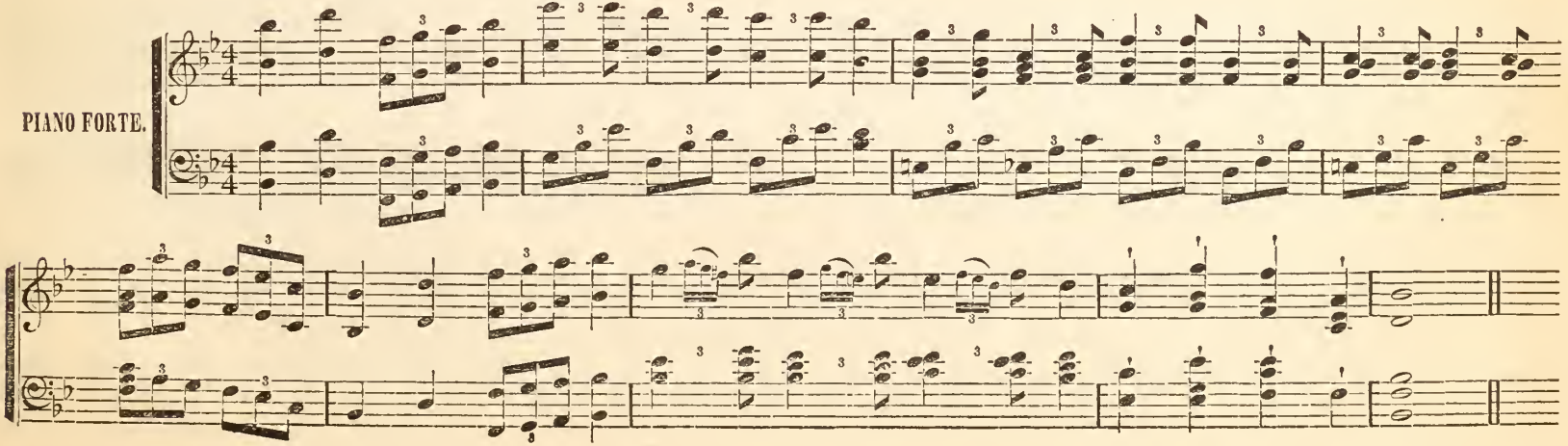
PLOT.—The story is simple. The leading characters—Leonora, the heroine; Raymond, the hero; and Victor, the marshal of the day, with others, forming an Excursion Party,—leave in a boat for some Pic-nic Grove. The heroine and hero, formerly warm friends, have been estranged, and at this Excursion accidentally meet. Explanations follow, and a reconciliation is effected. The parts are distributed as follows:

LEONORA, ... *Soprano.*
RAYMOND, ... *Tenor.*
VICTOR, ... *Baritone.*

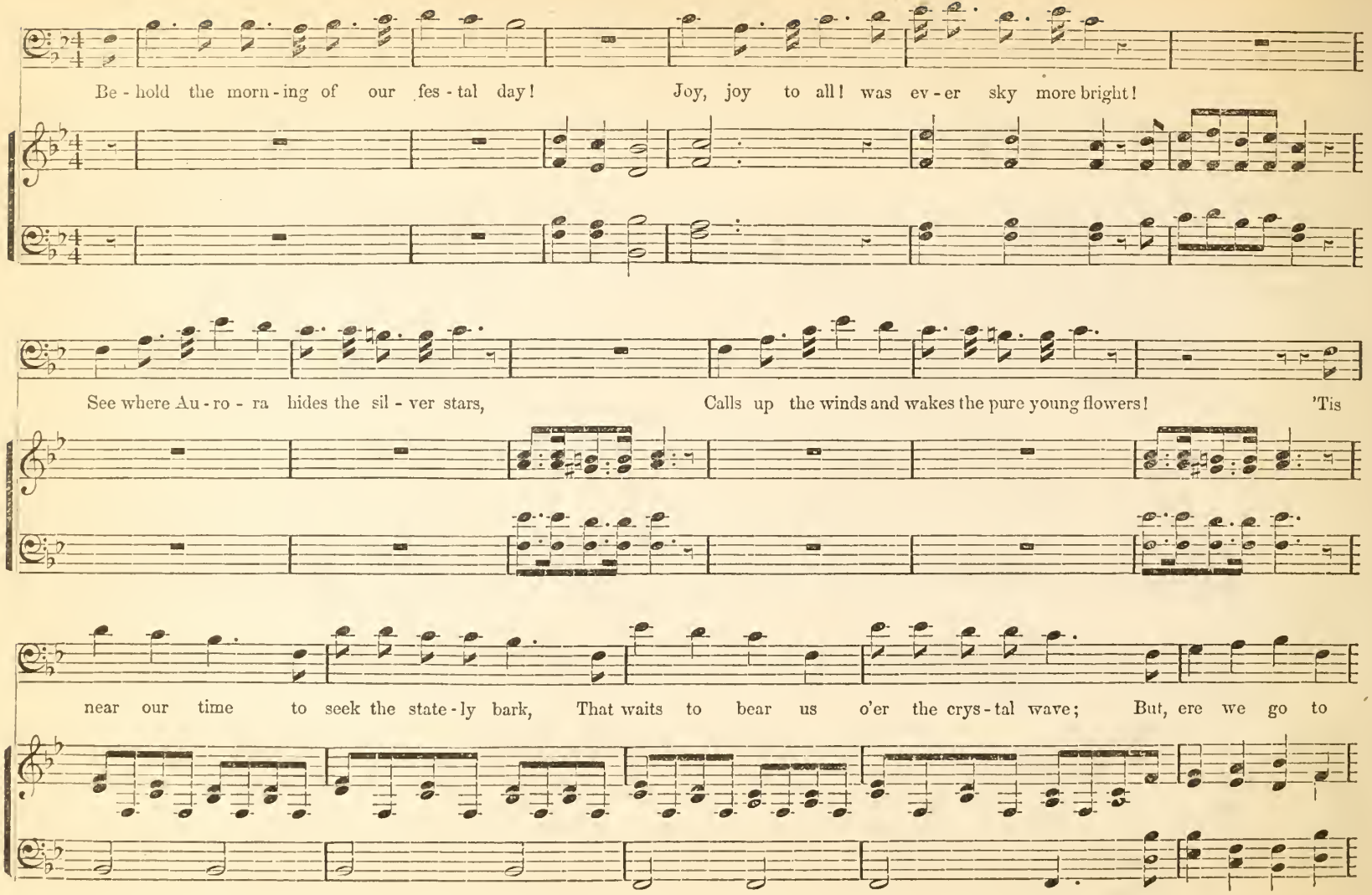
TRIO OF ELVES, ... *First and Second Soprano and Alto.*
SYBIL, ... *Contralto.*

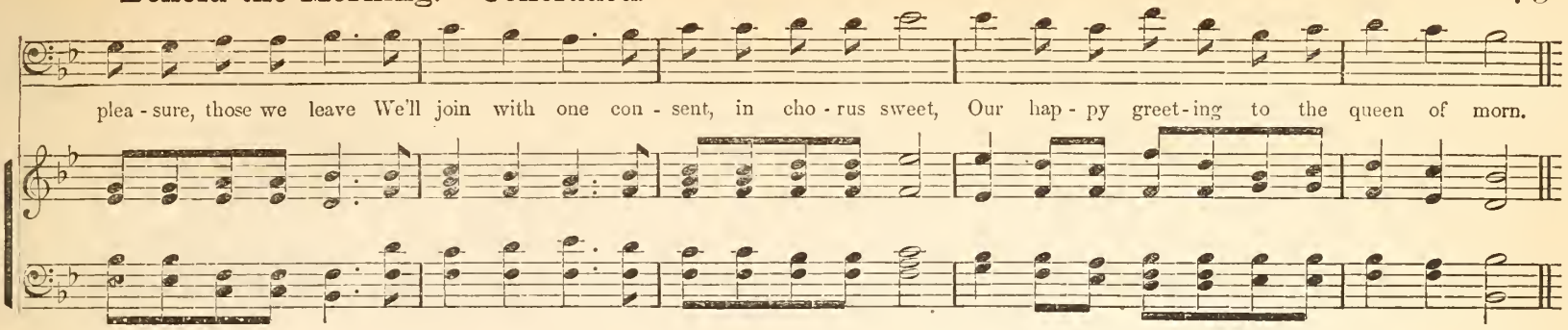
CHORUS OF MALE VOICES,
CHORUS OF MIXED VOICES, } *Excursionists.*

No. 1. INTRODUCTION.



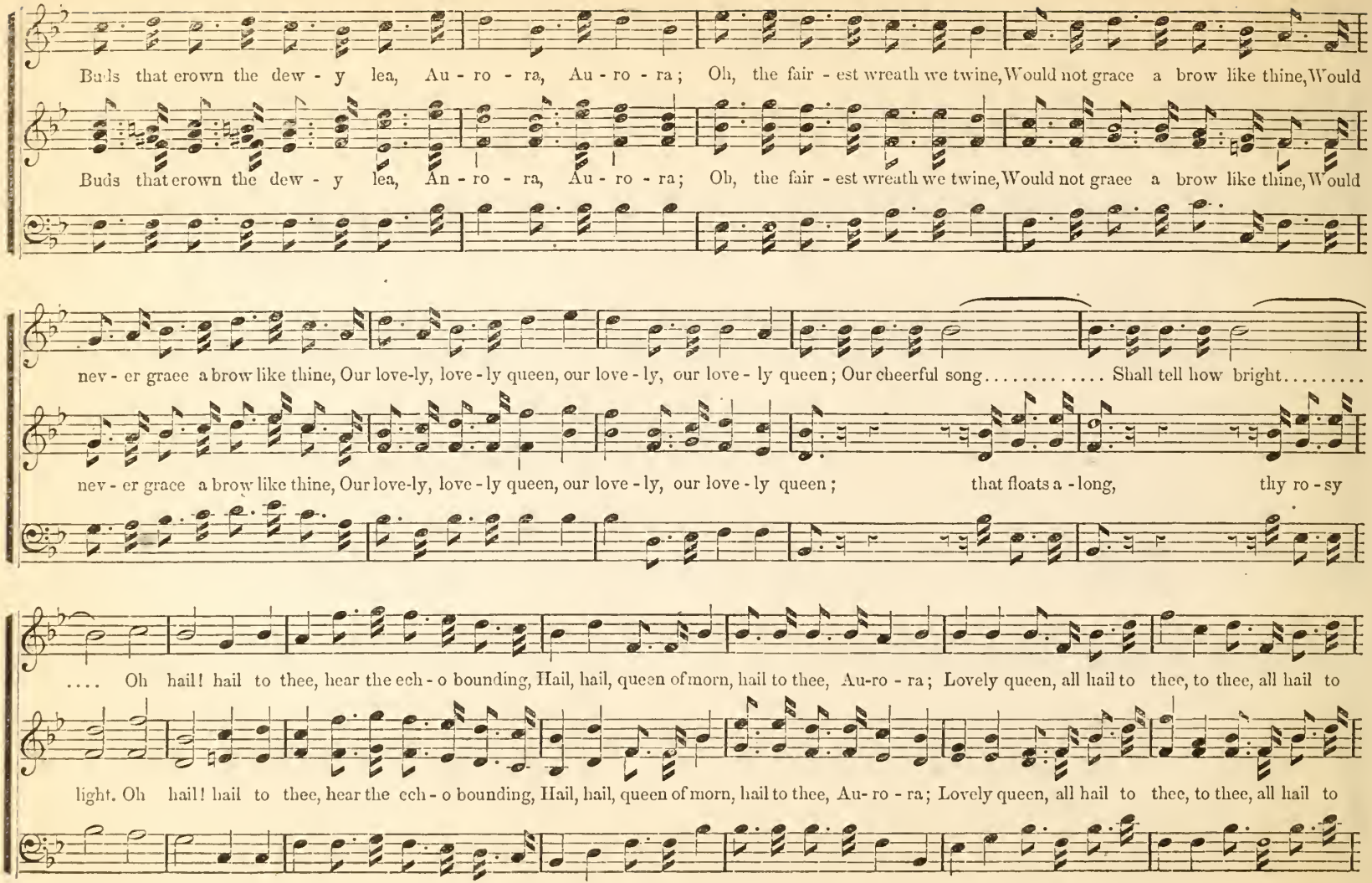
No. 2. RECITATIVE. "Behold the morning." (Victor.)


Be - hold the morn - ing of our fes - tal day! Joy, joy to all! was ev - er sky more bright!
See where Au - ro - ra hides the sil - ver stars, Calls up the winds and wakes the pure young flowers! 'Tis
near our time to seek the state - ly bark, That waits to bear us o'er the crys - tal wave; But, ere we go to

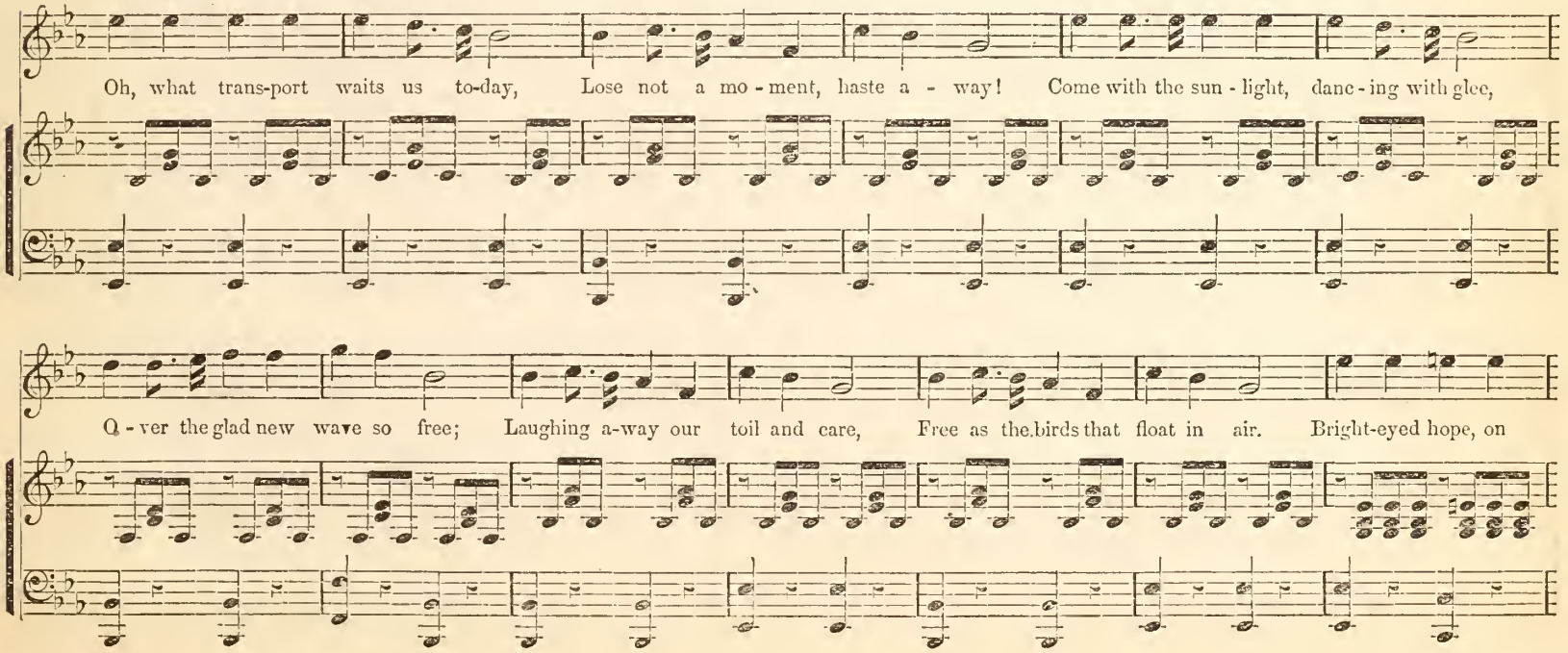


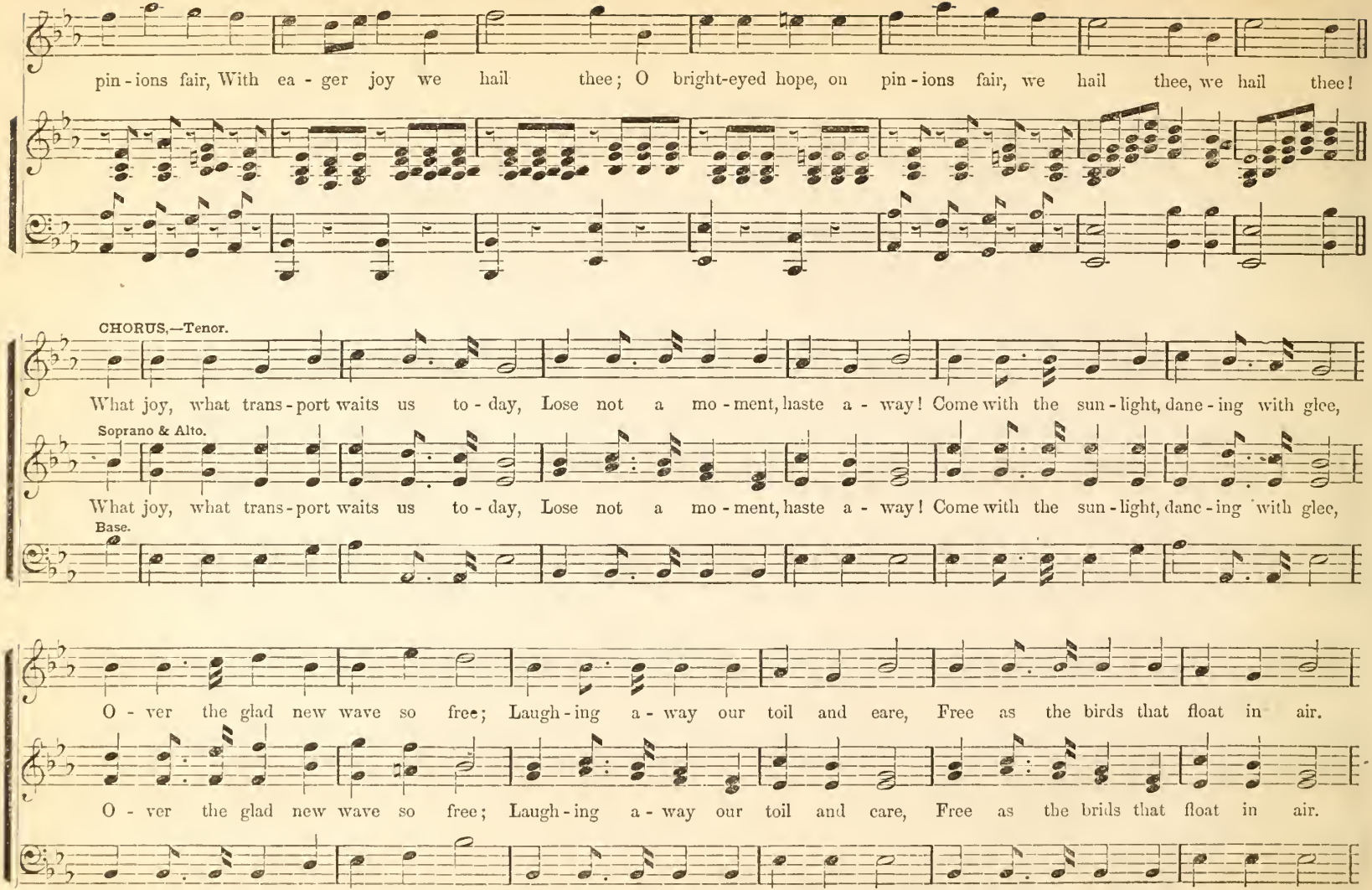
No. 3. FULL CHORUS. "Hail, Queen of Morn."

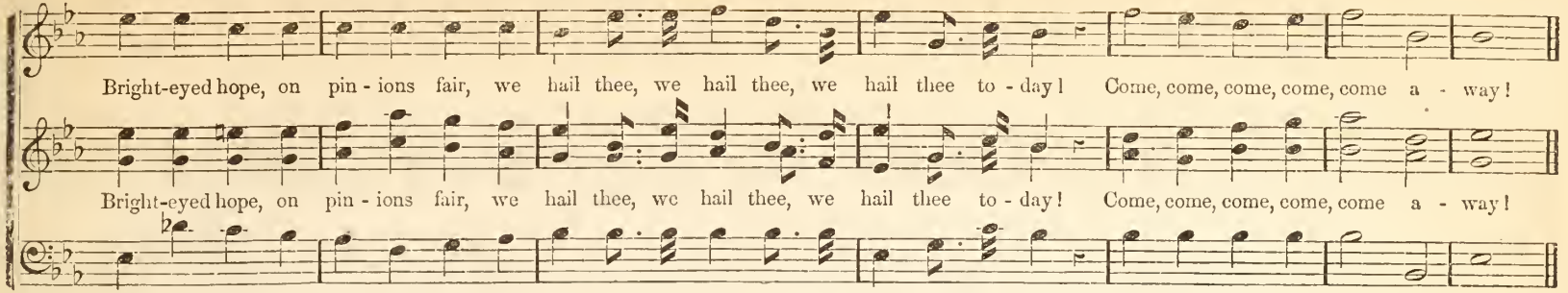
Hail! hail, queen of morn! hail to thee, Au - ro - ra; Joy at - tends thee in thy path of beau - ty roam-ing; Vir - gin god - dess,
Hail! hail, queen of morn! hail to thee, Au - ro - ra; Joy at - tends thee in thy path of beau - ty roam-ing; Vir - gin god - dess,
robed in re - gal splen - dor; Gen - tle queen, hear thou our song: Shall we gath - er gems for thee, Au - ro - ra, Au - ro - ra;
robed in re - gal splen - dor; Gen - tle queen, hear thou our song: Shall we gath - er gems for thee, Au - ro - ra, Au - ro - ra;


Buds that crown the dew - y lea, Au - ro - ra, Au - ro - ra; Oh, the fair - est wreath we twine, Would not grace a brow like thine, Would
Buds that crown the dew - y lea, An - ro - ra, Au - ro - ra; Oh, the fair - est wreath we twine, Would not grace a brow like thine, Would
nev - er grace a brow like thine, Our love-ly, love - ly queen, our love - ly, our love - ly queen; Our cheerful song..... Shall tell how bright.....
nev - er grace a brow like thine, Our love-ly, love - ly queen, our love - ly, our love - ly queen; that floats a - long, thy ro - sy
.... Oh hail! hail to thee, hear the ech - o bounding, Hail, hail, queen of morn, hail to thee, Au-ro - ra; Lovely queen, all hail to thee, to thee, all hail to
light. Oh hail! hail to thee, hear the ech - o bounding, Hail, hail, queen of morn, hail to thee, Au- ro - ra; Lovely queen, all hail to thee, to thee, all hail to

No. 4. SOLO AND CHORUS. "Oh, what Transport." (LEONORA.)


Oh, what trans-port waits us to-day, Lose not a mo-ment, haste a - way! Come with the sun-light, danc-ing with glee,
O - ver the glad new wave so free; Laughing a-way our toil and care, Free as the birds that float in air. Bright-eyed hope, on


pin - ions fair, With ea - ger joy we hail thee; O bright-eyed hope, on pin - ions fair, we hail thee, we hail thee!
CHORUS.—Tenor.
What joy, what trans - port waits us to - day, Lose not a mo - ment, haste a - way! Come with the sun - light, dane - ing with glee,
Soprano & Alto.
What joy, what trans - port waits us to - day, Lose not a mo - ment, haste a - way! Come with the sun - light, danc - ing with glee,
Base.
O - ver the glad new wave so free; Laugh - ing a - way our toil and eare, Free as the birds that float in air.
O - ver the glad new wave so free; Laugh - ing a - way our toil and care, Free as the brids that float in air.


Bright-eyed hope, on pin - ions fair, we hail thee, we hail thee, we hail thee to - day! Come, come, come, come, come a - way!
Bright-eyed hope, on pin - ions fair, we hail thee, we hail thee, we hail thee to - day! Come, come, come, come, come a - way!

No. 5. RECITATIVE. "O spell enchanting." (Raymond.)

O spell en - chanting! must I feel it still? What! Le - o - no - ra here? 'Tis passing strange, and yet my heart is
glad, But, oh! 'tis plea - sure min-gled with re - gret.

No. 6. SONG. "Hours of Bliss." (Raymond.)

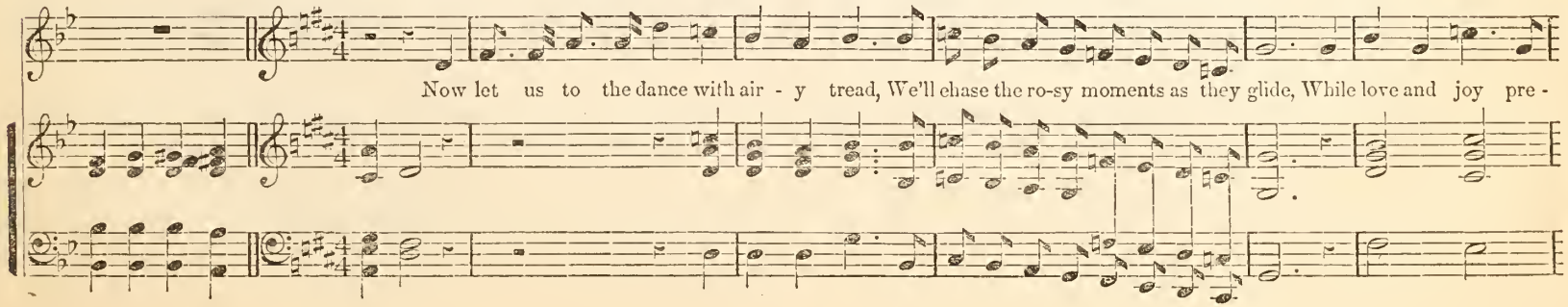
1. Hours of bliss re - turn - ing, All their light re - veal - ing, O'er me foud - ly steal - ing,
2. Wronged and cold - ly slight - ed, Though her smile de - ceive me, Though she wound and leave me,
Bid me hope a - gain; Stay, thou love - ly vis - ion, stay, Lin - ger near me ev - er. Oh! t'was but a
I can ne'er for - get; Still her voice with mag - ic art, Bright - er scenes a - wak - ing, Thrills my lone, for -
me - teor ray That flashed and burst for - ev - er; Leav - ing now my lone - ly way Of sor - row dark - er still.
sak - en heart, Though ev - ery chord is break - ing; Oh! from her, how can I part—How can I say fare - well?

1st Tenor.
1. Now the bells of ear - ly morn - ing Call to la - bor from the land, Hear the din of toil re - eed - ing As we leave the crowded strand.
2d Tenor.
2. Far a - way a grove in - vites us To its cool and calm re - treat, Where the brooklet and the fount - ain Laugh and sparkle at its feet.
1st Bass.
2d Bass.
On - ward gai - ly, swiftly on - ward Glide we o'er the crest-ed waves; Our song shall wake the fays of o - cean, Sleep-ing in their cor - al caves.
On-ward o'er the bounding bil - lows Bright-eyed pleasure leads the way; We'll make the woodland ring with glad - ness Till the gen-tle close of day.

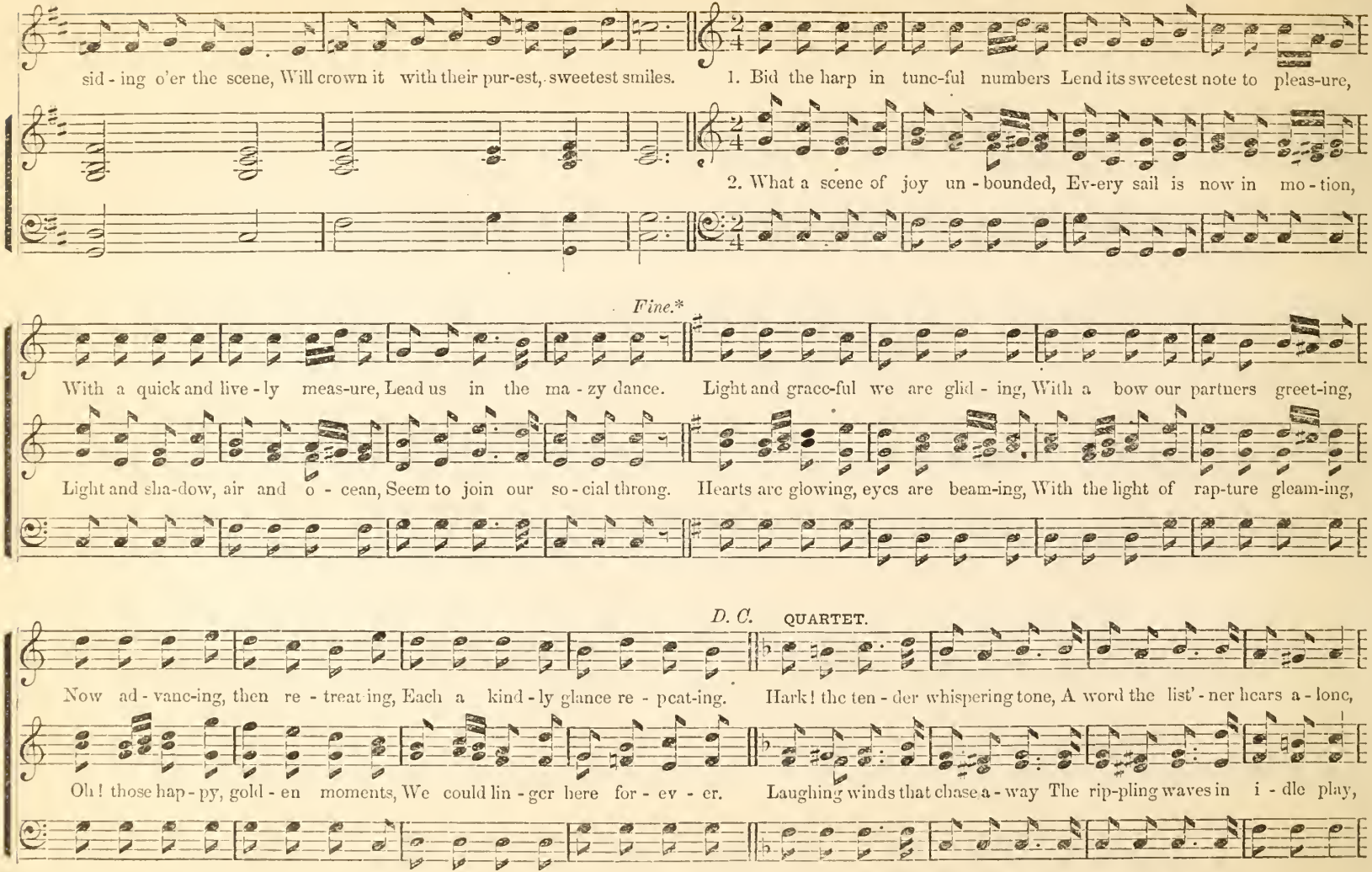
1. On - ly a dream,..... but this mo - ment re - called— Strangely re - flect - ing scenes be - fore me: Here is the
2. Sad - ly I wept..... and re - membered the past; Thought of the words so cold - ly spok - en; Thought of the
bark.... o'er the wa - ters that bore me; Here the friends... that I saw in my dream. Do I be - hold them? what! am I
vows... that were slighted and brok - en: How I longed... for a love that was mine! Strangely I meet him— fate has de -
sleep - ing? Lo! the past..... in the pres - ent por - trayed;.. Yon - der the day - beam grace - ful - ly bend - ing, Paints the
signed it; Peace, my heart,..... ev - ery sor - row - ing tone..... Bu - ry thy sad - ness— hide it for - ev - er; Bear thy

scene that my fan - cy ar - rayed..... Why like a bird..... do I trem-ble and start? Let me con - trol this deep e -
lot but in si-lence a - lone..... On - ly a dream,.... but this mo-ment re - called, Strangely re - flect . - - ing scenes be -
Ov - er thy slum - ber, when thou art dreaming, Still is thy love - star,
mo - - tion; Plaintive-ly sweet..... in its ar-dent de - vo - - tion, Came that voice..... in my beau-ti - ful dream.....
fore me, Here is the bark..... o'er the wa-ters that bore me, Here the friends..... that I saw in my dream.... ....
watchful - ly beam - ing, Turn from its lus - - tre, nev-er, oh, nev - er! Shining in dark - ness, maiden, for thee.

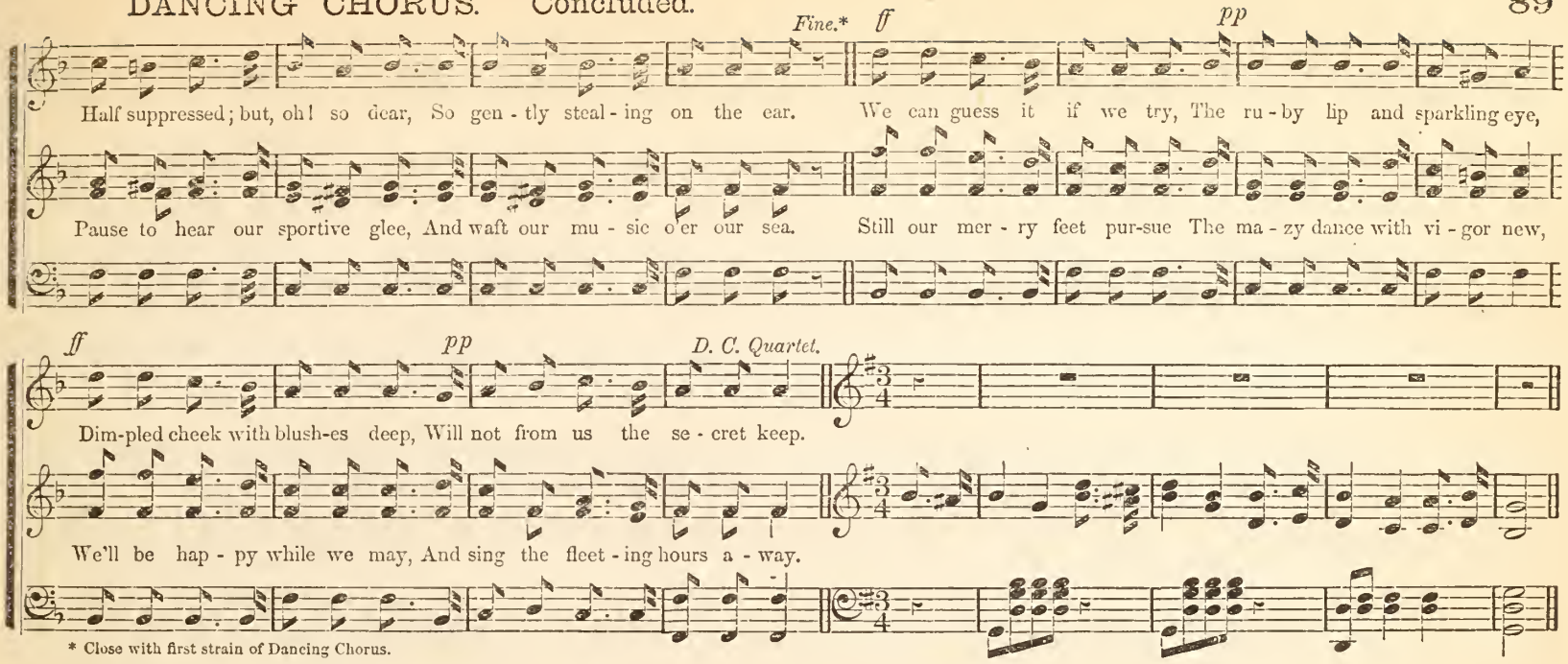
No. 9. SONG. RECITATIVE. "Now let us to the dance." (Victor.)



No. 10. DANCING CHORUS.

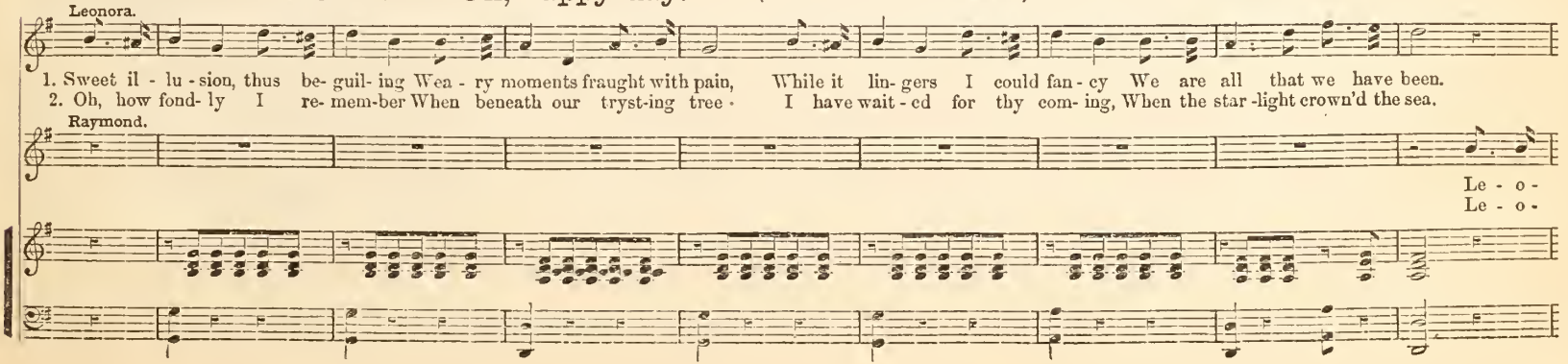

sid - ing o'er the scene, Will crown it with their pur-est, sweetest smiles.
1. Bid the harp in tunc-ful numbers Lend its sweetest note to pleas-ure,
2. What a scene of joy un - bounded, Ev-ery sail is now in mo - tion,
Fine.*
With a quick and live - ly meas-ure, Lead us in the ma - zy dance.
Light and grace-ful we are glid - ing, With a bow our partners greet-ing,
Light and sha-dow, air and o - cean, Seem to join our so - cial throng.
Hearts are glowing, eyes are beam-ing, With the light of rap-ture gleam-ing,
D. C.
QUARTET.
Now ad - vanc-ing, then re - treat-ing, Each a kind - ly glance re - peat-ing.
Hark! the ten - der whispering tone, A word the list' - ner hears a - lone,
Oh! those hap - py, gold - en moments, We could lin - ger here for - ev - er.
Laughing winds that chase a - way The rip-pling waves in i - dle play,

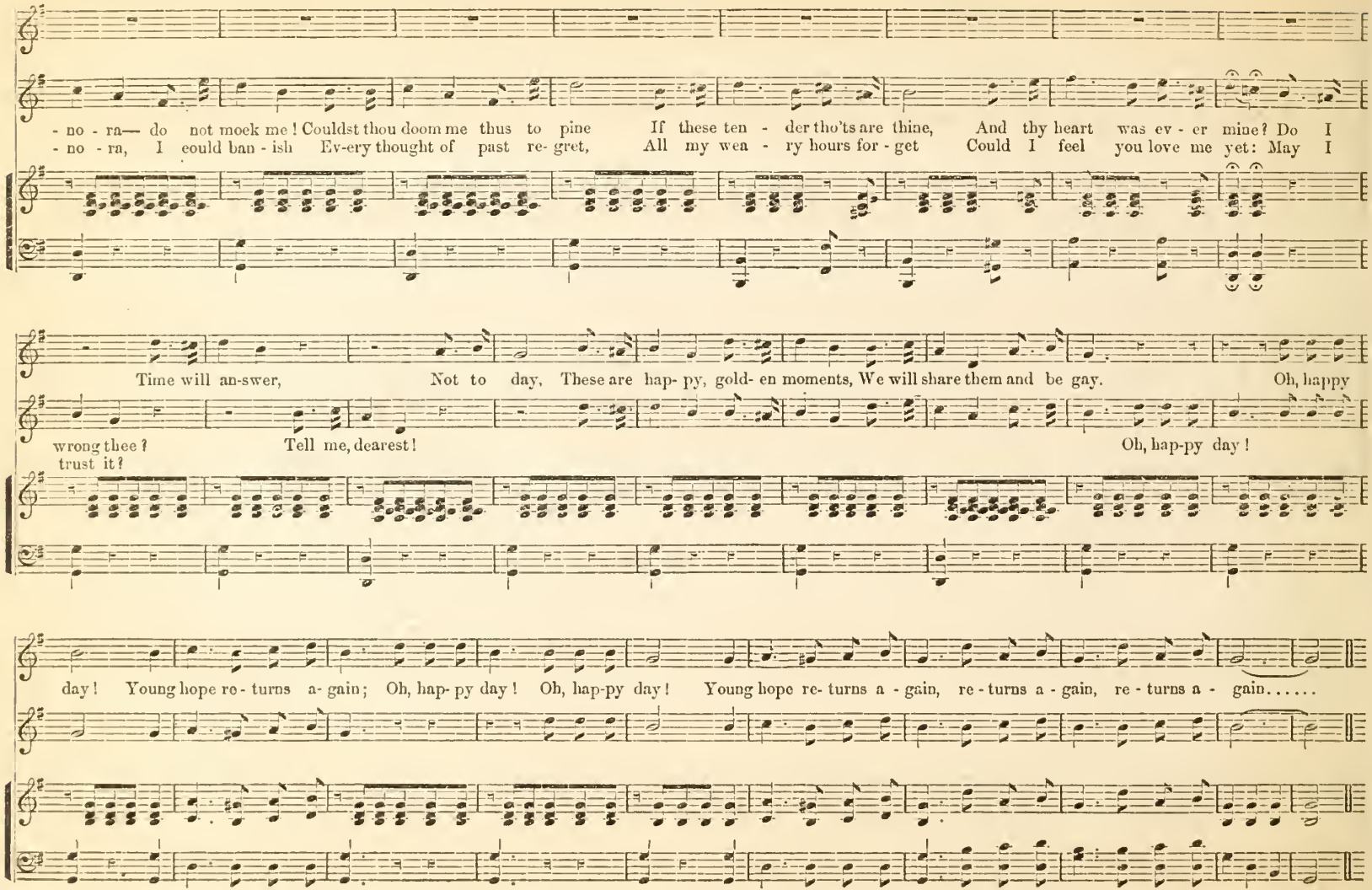
* First time to Quartet, second time, final close.

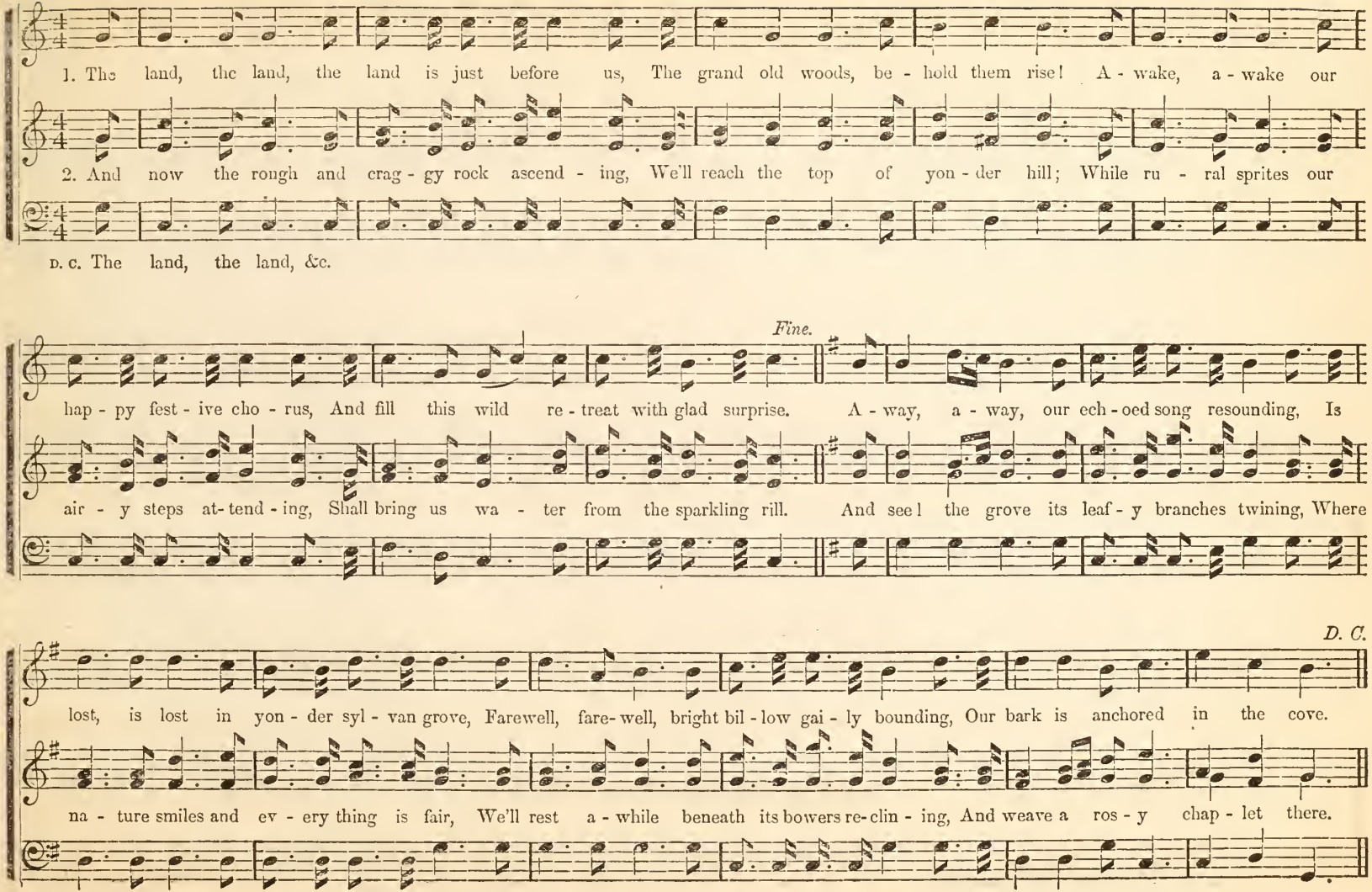

Fine.*
ff
pp
Half suppressed; but, oh! so dear, So gen - tly steal - ing on the ear.
We can guess it if we try, The ru - by lip and sparkling eye,
Pause to hear our sportive glee, And waft our mu - sic o'er our sea.
Still our mer - ry feet pur-sue The ma - zy dance with vi - gor new,
ff
pp
D. C. Quartet.
Dim-pled cheek with blush-es deep, Will not from us the se - cret keep.
We'll be hap - py while we may, And sing the fleet - ing hours a - way.

* Close with first strain of Dancing Chorus.

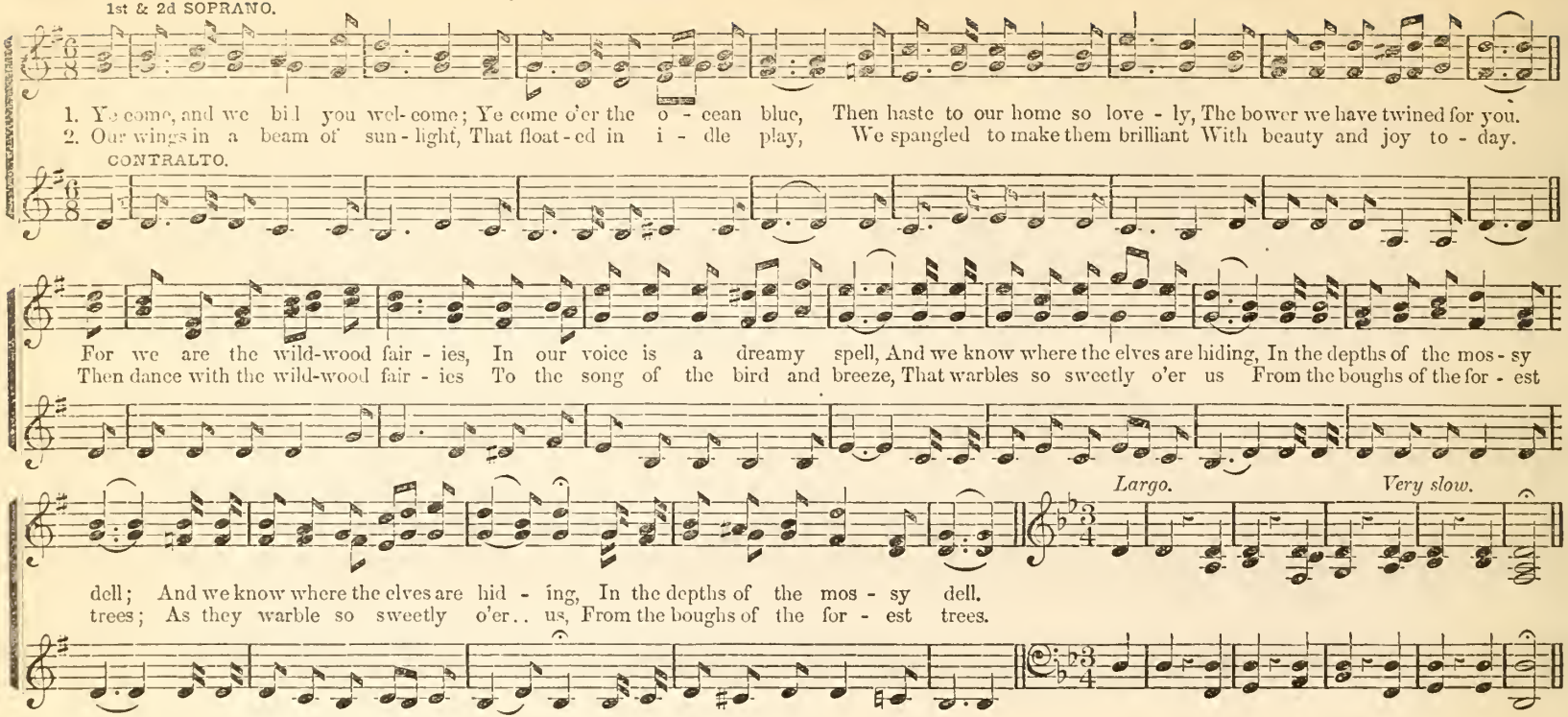
No. 11. DUET. "Oh, happy day." (Leonora and Raymond.)


Leonora.
1. Sweet il - lu - sion, thus be- guil- ing Wea - ry moments fraught with pain, While it lin- gers I could fan - cy We are all that we have been.
2. Oh, how fond- ly I re- mem-ber When beneath our tryst-ing tree - I have wait - ed for thy com- ing, When the star -light crown'd the sea.
Raymond.
Le - o -
Le - o -

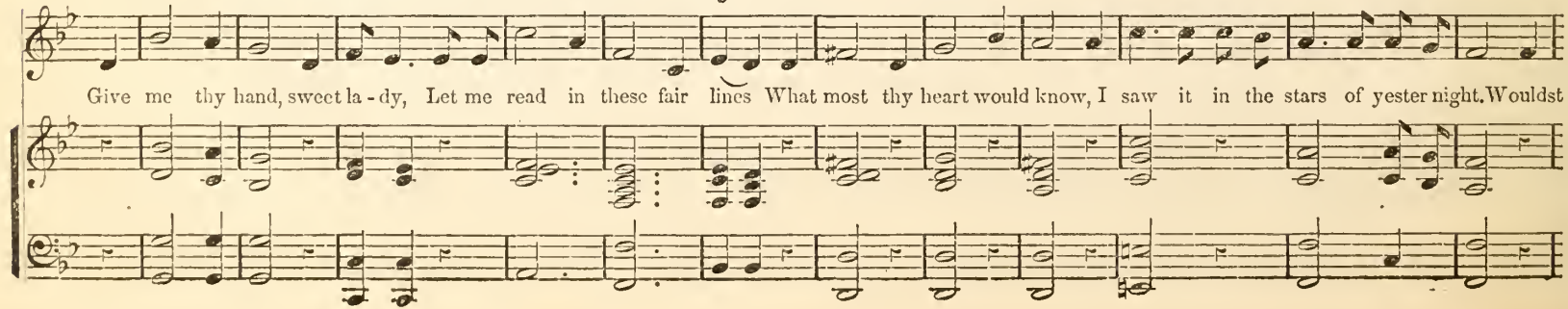

- no - ra— do not mock me! Couldst thou doom me thus to pine If these ten - der tho'ts are thine, And thy heart was ev - er mine? Do I
- no - ra, I could ban - ish Ev-ery thought of past re- gret, All my wea - ry hours for - get Could I feel you love me yet: May I
Time will an-swer, Not to day, These are hap- py, gold- en moments, We will share them and be gay. Oh, happy
wrong thee? Tell me, dearest! Oh, hap-py day!
trust it?
day! Young hope re- turns a- gain; Oh, hap- py day! Oh, hap-py day! Young hope re- turns a - gain, re - turns a - gain, re - turns a - gain.....

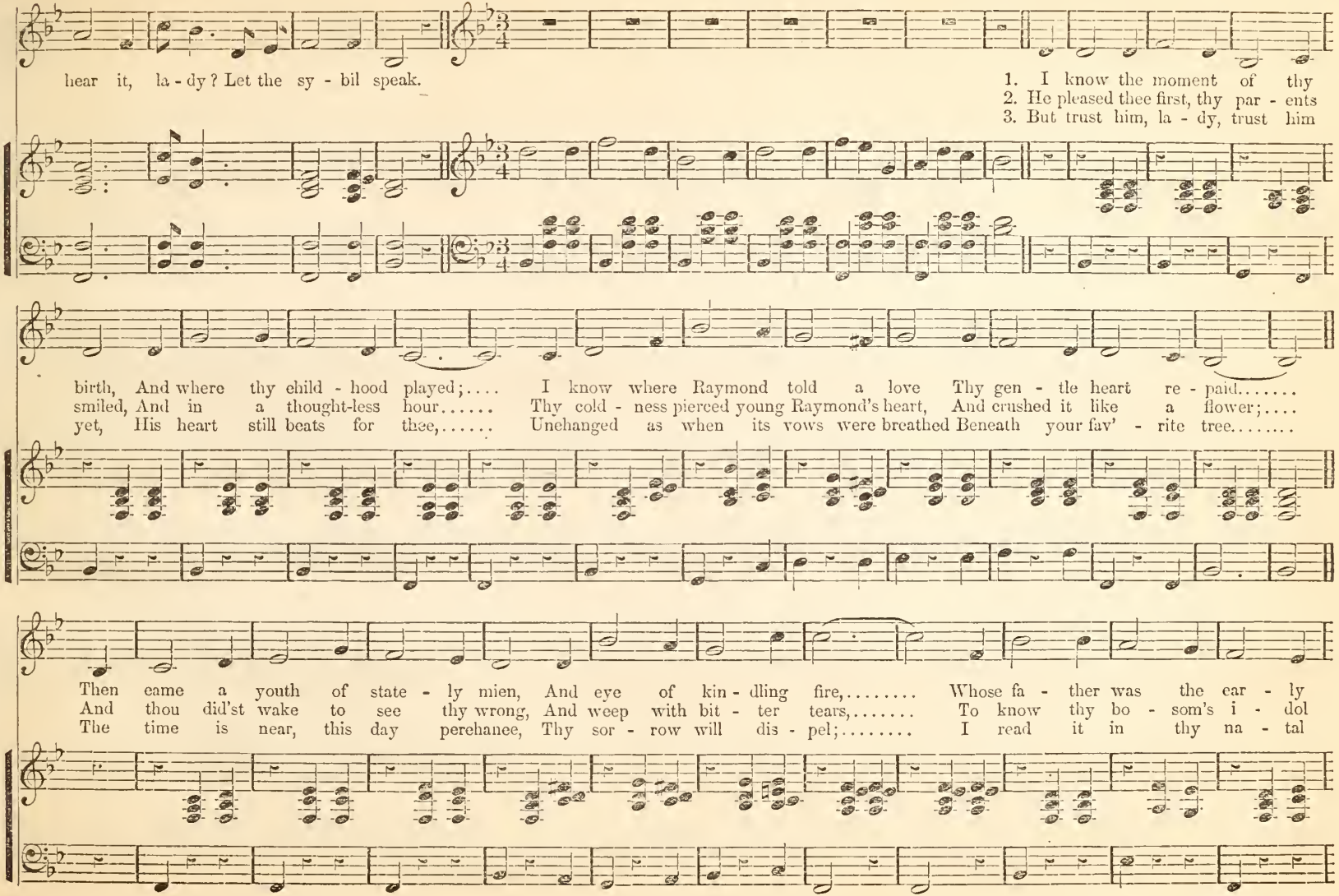

1. The land, the land, the land is just before us, The grand old woods, be - hold them rise! A - wake, a - wake our
2. And now the rough and crag - gy rock ascend - ing, We'll reach the top of yon - der hill; While ru - ral sprites our
D. C. The land, the land, &c.
Fine.
hap - py fest - ive cho - rus, And fill this wild re - treat with glad surprise. A - way, a - way, our ech - oed song resounding, Is
air - y steps at - tend - ing, Shall bring us wa - ter from the sparkling rill. And see! the grove its leaf - y branches twining, Where
D. C.
lost, is lost in yon - der syl - van grove, Farewell, fare - well, bright bil - low gai - ly bounding, Our bark is anchored in the cove.
na - ture smiles and ev - ery thing is fair, We'll rest a - while beneath its bowers re - clin - ing, And weave a ros - y chap - let there.

No. 13. TRIO. "Fairy Greeting." (Women's Voices.)


1st & 2d SOPRANO.
1. Ye come, and we bid you wel- come; Ye come o'er the o - cean blue, Then haste to our home so love - ly, The bower we have twined for you.
2. Our wings in a beam of sun - light, That float - ed in i - dle play, We spangled to make them brilliant With beauty and joy to - day.
CONTRALTO.
For we are the wild-wood fair - ies, In our voice is a dreamy spell, And we know where the elves are hiding, In the depths of the mos - sy
Then dance with the wild-wood fair - ies To the song of the bird and breeze, That warbles so sweetly o'er us From the boughs of the for - est
dell; And we know where the elves are hid - ing, In the depths of the mos - sy dell.
trees; As they warble so sweetly o'er.. us, From the boughs of the for - est trees.
Largo.
Very slow.

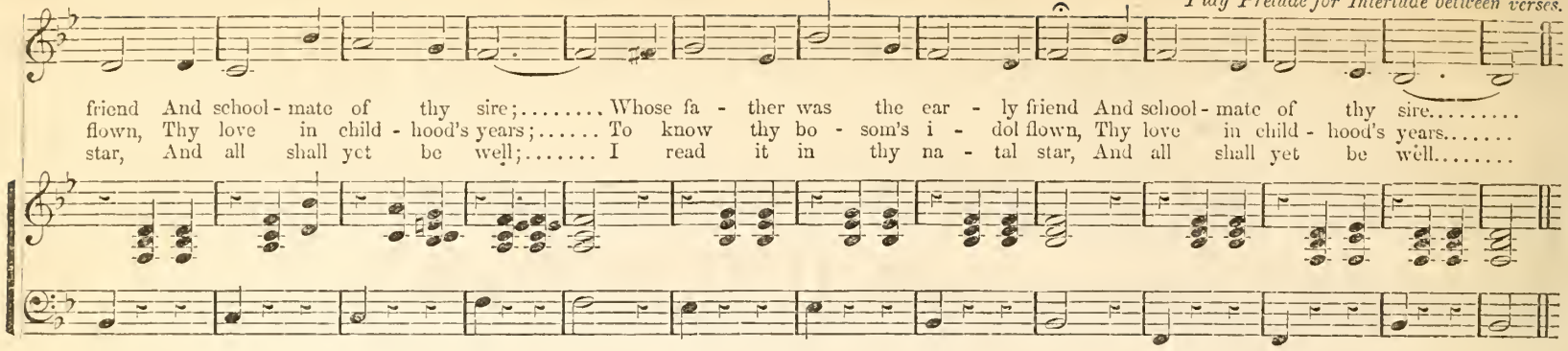
No. 14. RECITATIVE. "Give me thy hand." (Sybil.)


Give me thy hand, sweet la - dy, Let me read in these fair lines What most thy heart would know, I saw it in the stars of yester night. Wouldst

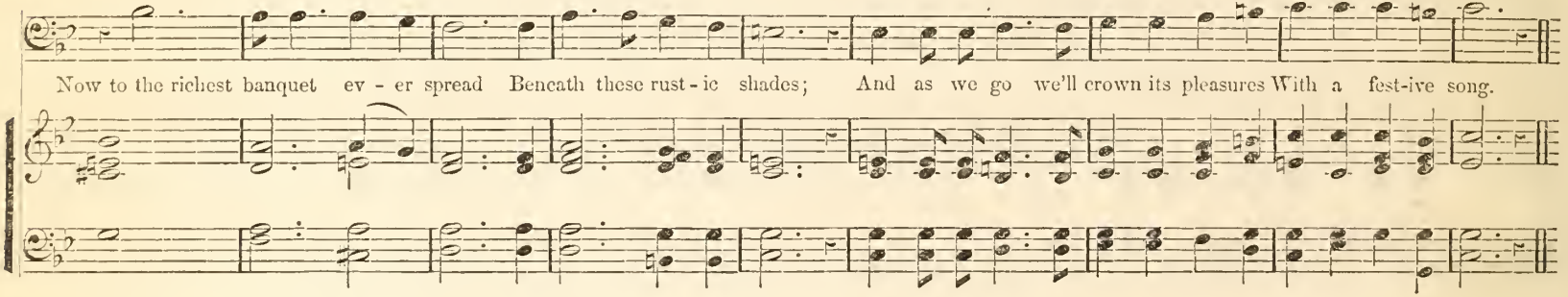

hear it, la - dy? Let the sy - bil speak.
1. I know the moment of thy
2. He pleased thee first, thy par - ents
3. But trust him, la - dy, trust him
birth, And where thy child - hood played;.... I know where Raymond told a love Thy gen - tle heart re - paid.....
smiled, And in a thought-less hour..... Thy cold - ness pierced young Raymond's heart, And crushed it like a flower;....
yet, His heart still beats for thee,..... Unchanged as when its vows were breathed Beneath your fav' - rite tree.....
Then came a youth of state - ly mien, And eye of kin - dling fire,..... Whose fa - ther was the ear - ly
And thou did'st wake to see thy wrong, And weep with bit - ter tears,..... To know thy bo - som's i - dol
The time is near, this day perchance, Thy sor - row will dis - pel;..... I read it in thy na - tal

I know the moment. Concluded.

Play Prelude for Interlude between verses.

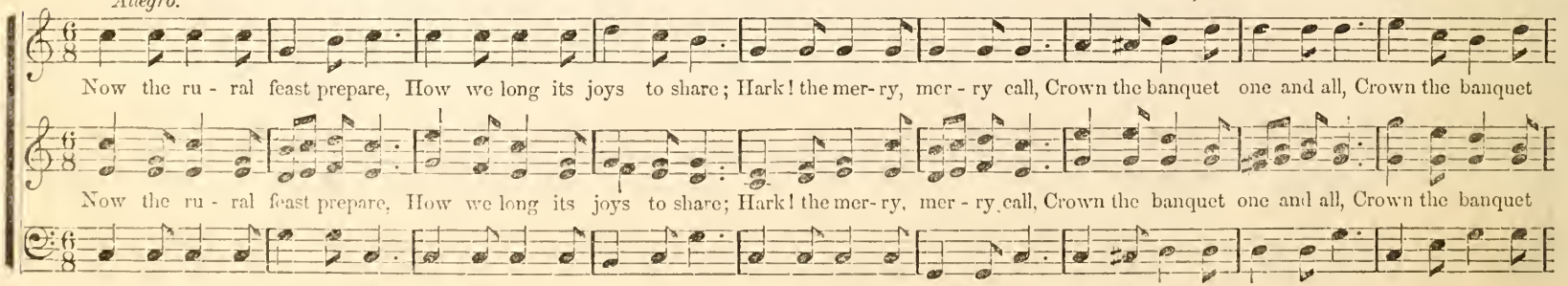

friend And school-mate of thy sire;..... Whose fa - ther was the ear - ly friend And school-mate of thy sire.....
flown, Thy love in child - hood's years;..... To know thy bo - som's i - dol flown, Thy love in child - hood's years.....
star, And all shall yet be well;..... I read it in thy na - tal star, And all shall yet be well.....

No. 16. RECITATIVE. Invitation to the Banquet. (Victor.)


Now to the richest banquet ev - er spread Beneath these rust - ic shades; And as we go we'll crown its pleasures With a fest-ive song.

No. 17. BANQUET CHORUS. "Now the rural feast."

Allegro.


Now the ru - ral feast prepare, How we long its joys to share; Hark! the mer-ry, mer - ry call, Crown the banquet one and all, Crown the banquet
Now the ru - ral feast prepare, How we long its joys to share; Hark! the mer-ry, mer - ry call, Crown the banquet one and all, Crown the banquet

Fine.

one and all; On the green our ta-bles spread, Fruits de-li-cious, ripe and red, Tempt the eye and lure the taste; Quickly to the banquet haste.

one and all; On the green our ta-bles spread, Fruits de-li-cious, ripe and red, Tempt the eye and lure the taste, Quickly to the banquet haste.

SOLO.

1. And see our board is well supplied, A bounteous store our friends provide; The choicest vi-ands here we trace, And

TREBLE.

ALTO.

La, la, la, la, See our board, &c.

2. The ear-ly peach and mel-low pear, The or-ange sweet and mel-on rare, While He-be's gen-tle hand bestows The

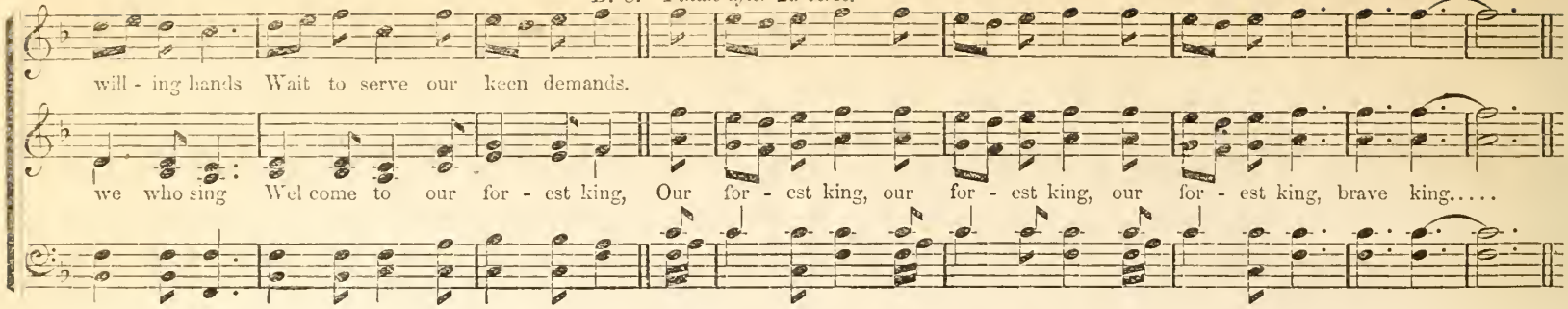
TENOR.

BASS.

each ar-rayed in sim-ple grace: The frost-ed cake so rich-ly made, The fla-vored tart and mar-ma-lade, While lov-ing hearts and

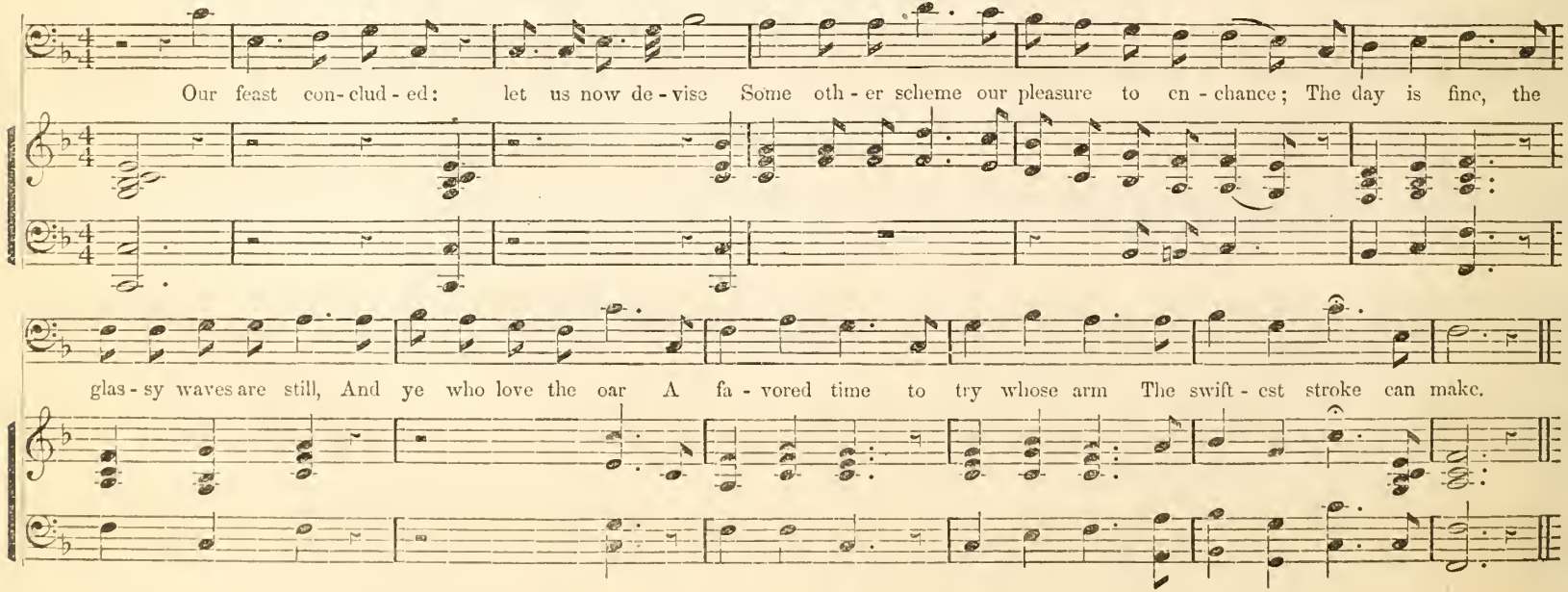
nec-tar from her cup that flows. Oh, nev-er sang on Gre-cian isles The bards that roamed her clas-sic wilds, A sweet-er lay then

D. C. Finale after 2d verse.


will - ing hands Wait to serve our keen demands.
we who sing Wel come to our for - est king, Our for - est king, our for - est king, our for - est king, brave king.....

PART SECOND.

No. 18. RECITATIVE. "Our feast concluded." (Victor.)


Our feast con- clud - ed: let us now de - vise Some oth - er scheme our pleasure to en - chance; The day is fine, the
glas - sy waves are still, And ye who love the oar A fa - vored time to try whose arm The swift - est stroke can make.

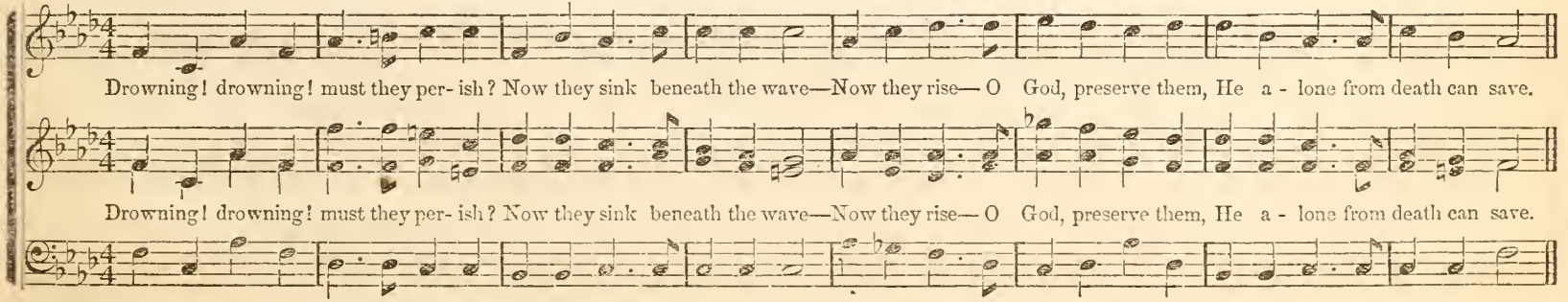
1st QUARTETTE.
:S:
A hap - py thought! we like it well, And we the palm to win will do our best; Now bring the boats, And let the race be - gin.
A hap - py thought! we like it well, And we the palm to win will do our best; Now bring the boats, And let the race be - gin.
2d QUARTETTE.
Stay not so fast, our worthy friends, To boast your riv - al powers, With your con - sent we take the lead, The foremost bark is ours.
For Double Quartette.
Then, come a - way, and this the rule By which we all a - bide, The gal - lant he - ro of the day, Let strength and skill de - cide.
1st QUARTETTE.
D. C. :S: Both.
Oh, nev - er heed our bant'ring words, We spoke them but in jest; We do not boast, we mean, of course, That all shall do their best.
Oh, nev - er heed our bant'ring words, We spoke them but in jest; We do not boast, we mean, of course, That all shall do their best.

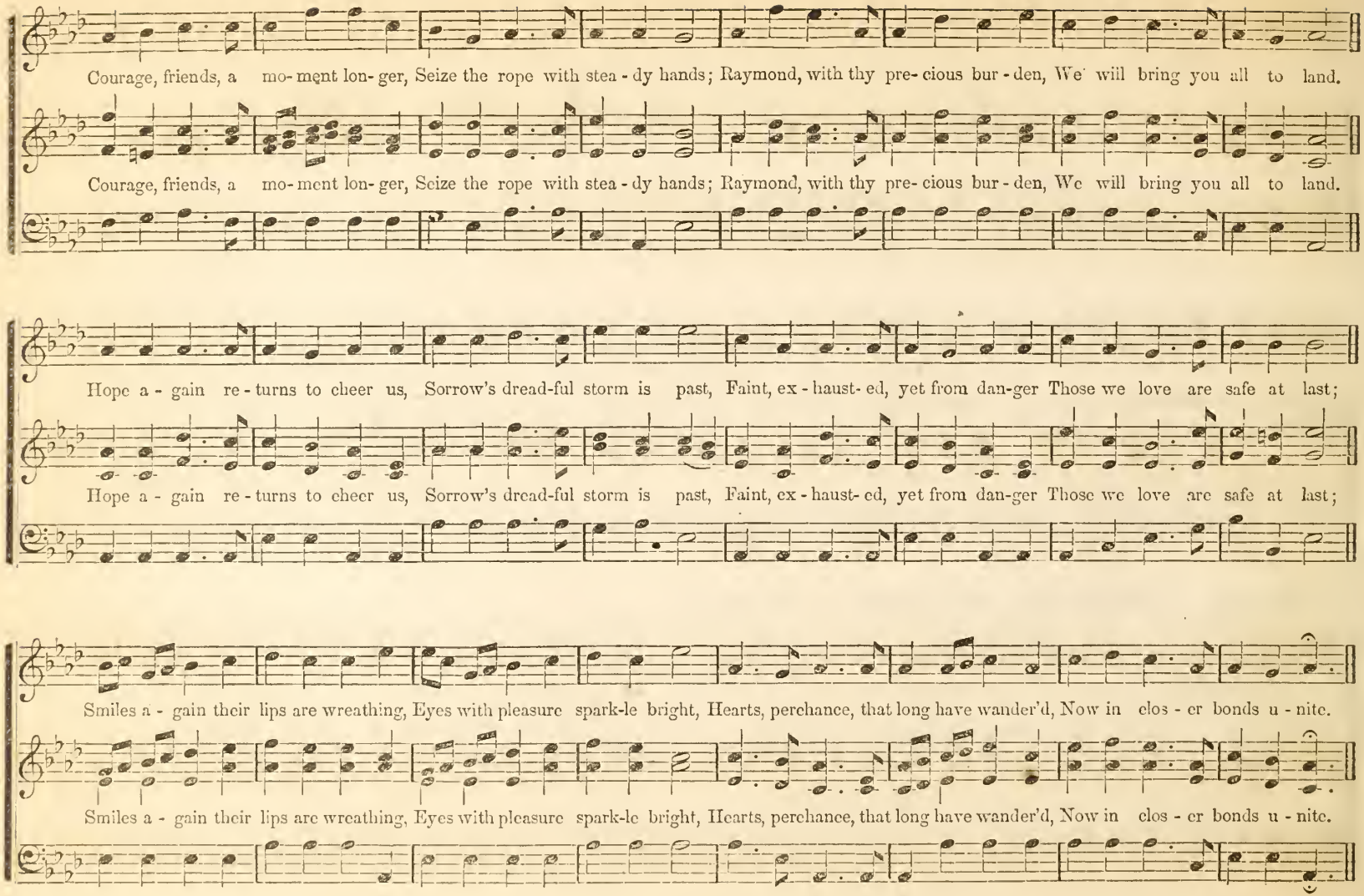
No. 20. CHORUS. "Yonder the boat."

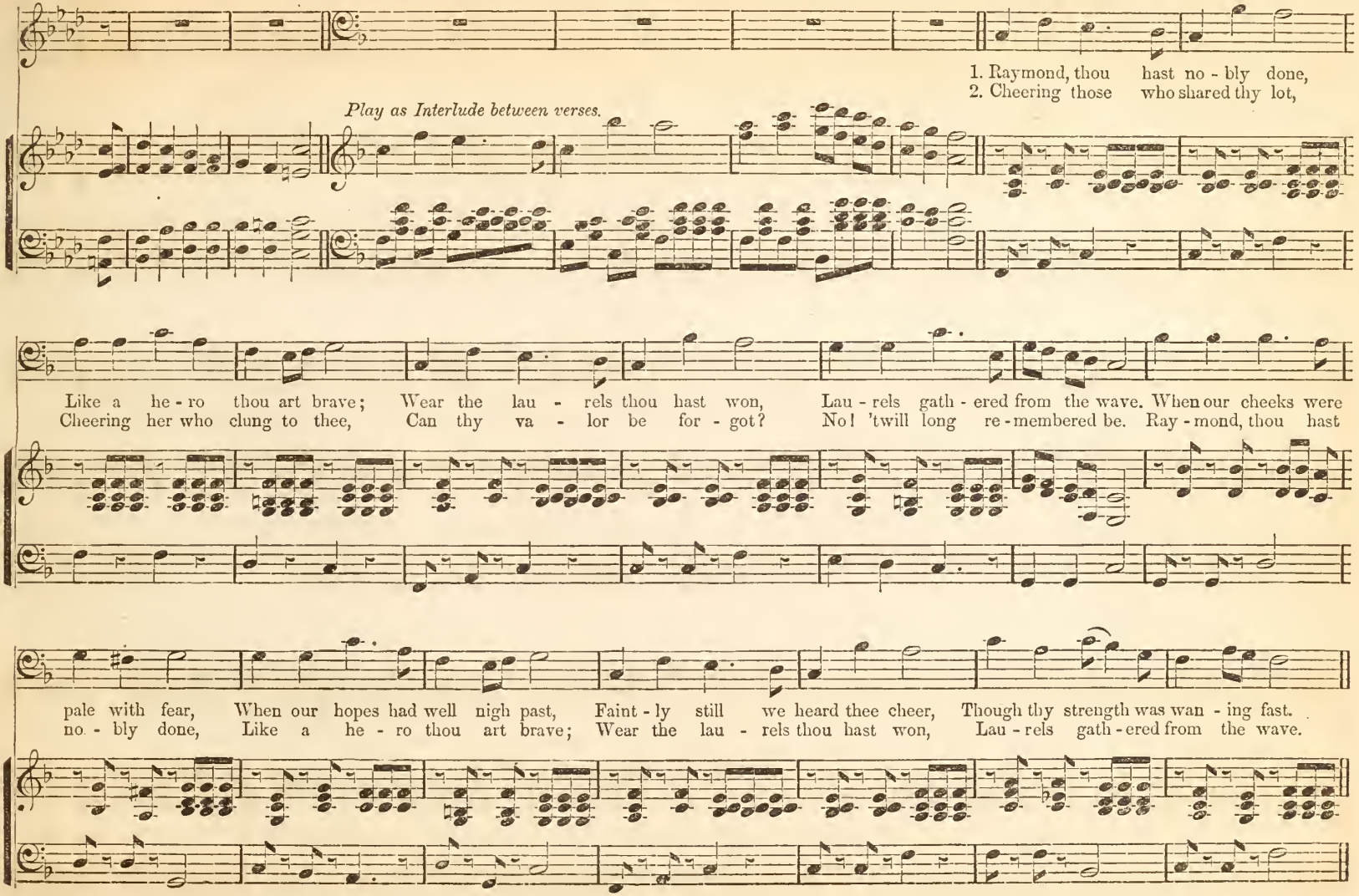
1. Yon-der the boat, Yon-der the boat Is grace-ful- ly moored on the beau - ti - ful bay, And she sits like a swan, Where the sea-bird's note Is
2. Now for the race, Now for the race; One boat in ad-vance from its riv - al has passed With the speed of the wind; Let our oars keep pace, Row
lost in the foam of the dash - ing spray. Part - ing a - way, swift - ly a - way, From the rock - ing pines and the bright green shore, And our
on with the tide; she is gain - ing fast. On - ward she comes, look! she is near; Let us ply the oars with a right good will; There are
hearts keep time, with the boatman's lay, And the measured stroke of the dipping oar. Hur - rah, Hurrah, Hur-rah for the boat that's the fleet - est.
peals of joy, and their notes we hear From the friends who watch on the vine-clad hill. Hurrah, Hur - rah, Hur-rah for the boat that's the fleet - est.
Hur - rah,

Look! yon - der! quick, O save the fat - ed bark: It reels, o'er-turns, O heaven, that piercing cry! With Le - o - no - ra
firm - ly in his clasp, See Ray - mond no - bly struggling with the deep: Rush to the res - cue! help, or all is lost.

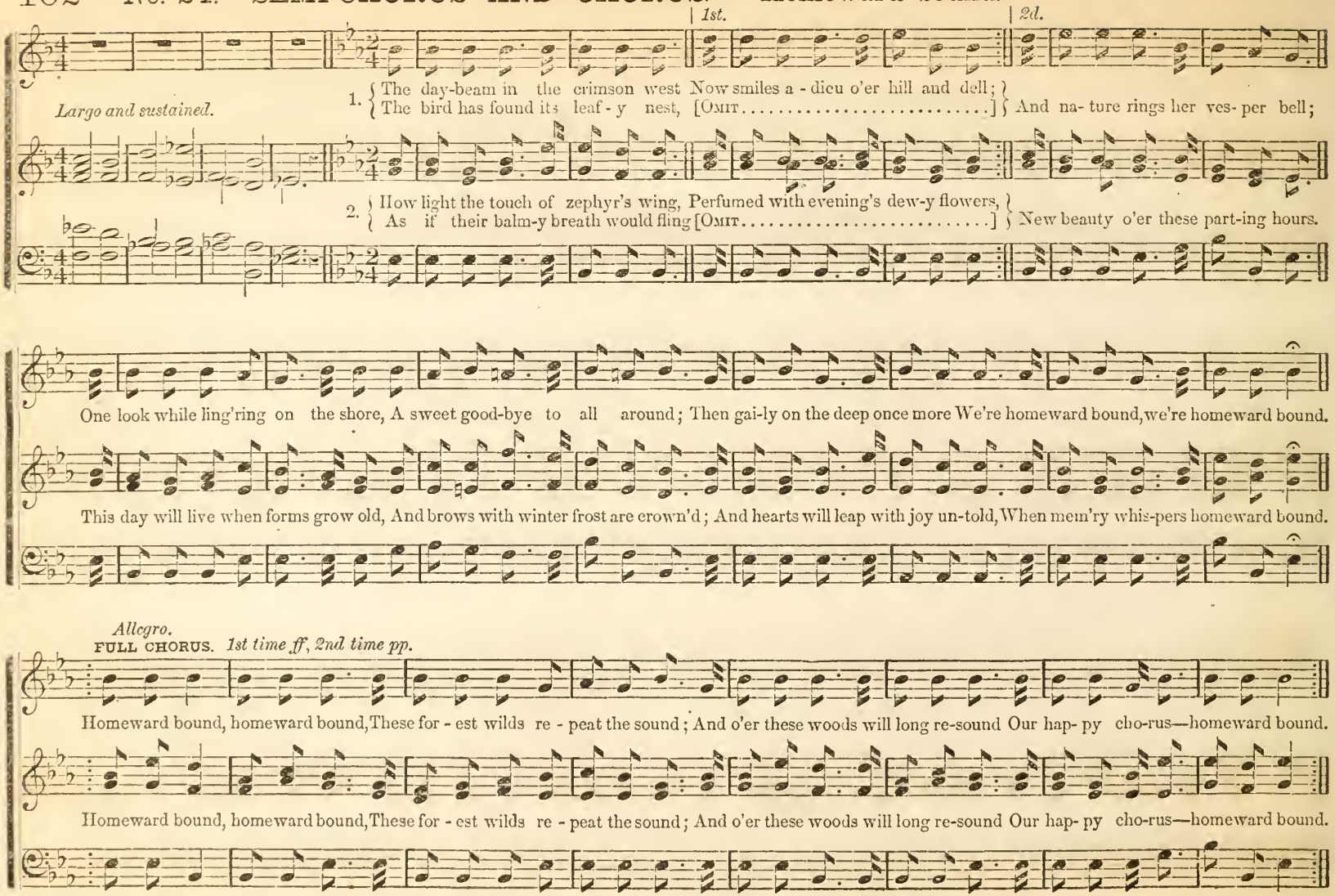
No. 22. CHORUS. "Drowning! drowning!"


Drowning! drowning! must they per - ish? Now they sink beneath the wave—Now they rise— O God, preserve them, He a - lone from death can save.
Drowning! drowning! must they per - ish? Now they sink beneath the wave—Now they rise— O God, preserve them, He a - lone from death can save.

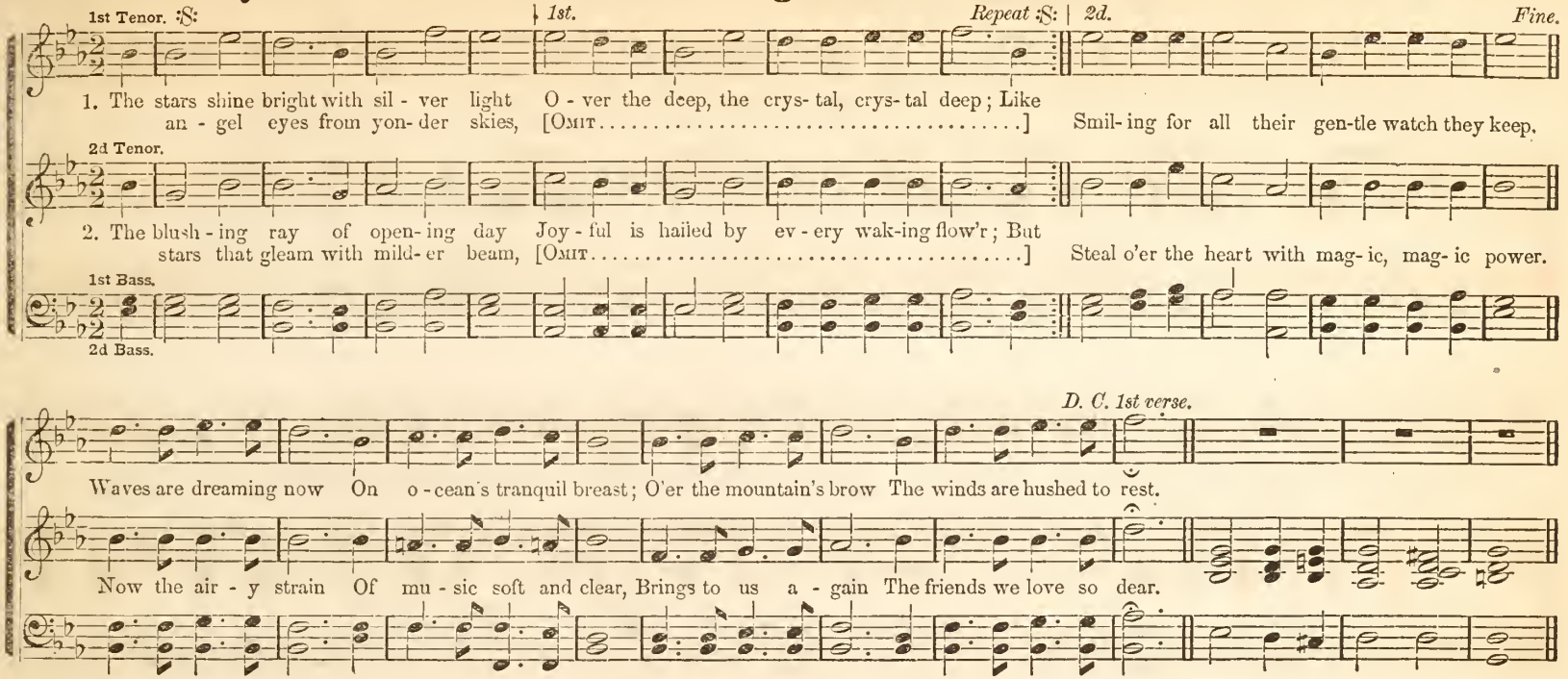

Courage, friends, a mo- ment lon- ger, Seize the rope with stea - dy hands; Raymond, with thy pre- cious bur - den, We will bring you all to land.
Courage, friends, a mo- ment lon- ger, Seize the rope with stea - dy hands; Raymond, with thy pre- cious bur - den, We will bring you all to land.
Hope a - gain re - turns to cheer us, Sorrow's dread-ful storm is past, Faint, ex - haust- ed, yet from dan-ger Those we love are safe at last;
Hope a - gain re - turns to cheer us, Sorrow's dread-ful storm is past, Faint, ex - haust- ed, yet from dan-ger Those we love are safe at last;
Smiles a - gain their lips are wreathing, Eyes with pleasure spark-le bright, Hearts, perchance, that long have wander'd, Now in clos - er bonds u - nite.
Smiles a - gain their lips are wreathing, Eyes with pleasure spark-le bright, Hearts, perchance, that long have wander'd, Now in clos - er bonds u - nite.


1. Raymond, thou hast no - bly done,
2. Cheering those who shared thy lot,
Play as Interlude between verses.
Like a he - ro thou art brave; Wear the lau - rels thou hast won, Lau - rels gath - ered from the wave. When our cheeks were
Cheering her who clung to thee, Can thy va - lor be for - got? No! 'twill long re - membered be. Ray - mond, thou hast
pale with fear, When our hopes had well nigh past, Faint - ly still we heard thee cheer, Though thy strength was wan - ing fast.
no - bly done, Like a he - ro thou art brave; Wear the lau - rels thou hast won, Lau - rels gath - ered from the wave.

No. 24. SEMI-CHORUS AND CHORUS. "Homeward bound."

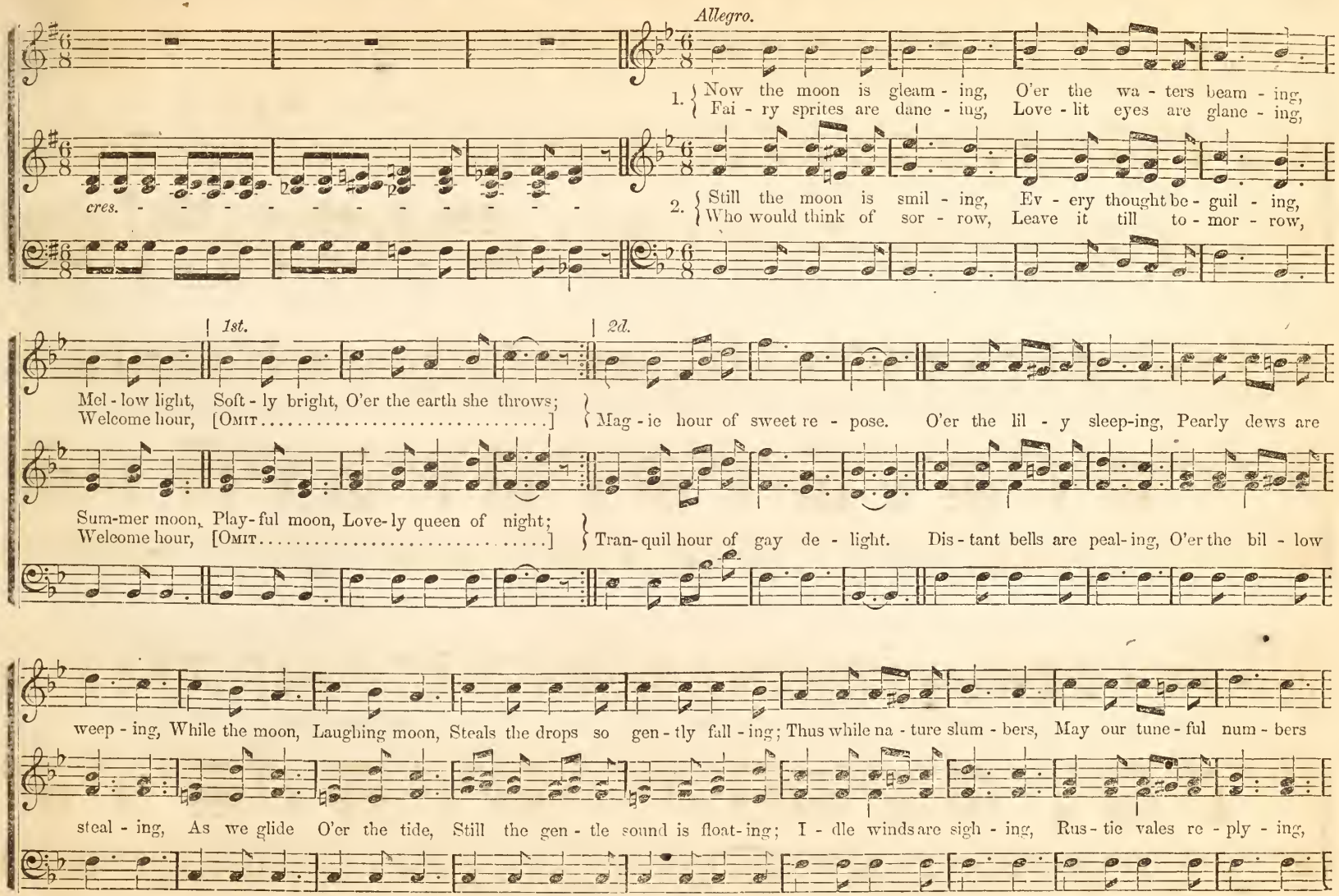

1st.
2d.
Largo and sustained.
1. The day-beam in the crimson west Now smiles a - dieu o'er hill and dell;
The bird has found its leaf - y nest, [Omit.....] And na- ture rings her ves- per bell;
2. How light the touch of zephyr's wing, Perfumed with evening's dew-y flowers,
As if their balm-y breath would fling [Omit.....] New beauty o'er these part-ing hours.
One look while ling'ring on the shore, A sweet good-bye to all around; Then gai-ly on the deep once more We're homeward bound, we're homeward bound.
This day will live when forms grow old, And brows with winter frost are crown'd; And hearts will leap with joy un-told, When mem'ry whis-pers homeward bound.
Allegro.
FULL CHORUS. 1st time ff, 2nd time pp.
Homeward bound, homeward bound, These for - est wilds re - peat the sound; And o'er these woods will long re-sound Our hap- py cho-rus—homeward bound.
Homeward bound, homeward bound, These for - est wilds re - peat the sound; And o'er these woods will long re-sound Our hap- py cho-rus—homeward bound.

No. 25. QUARTET. "The stars shine bright." (Men's Voices.)


1st Tenor.
1st.
Repeat
2d.
Fine.
1. The stars shine bright with sil - ver light O - ver the deep, the crys- tal, crys- tal deep; Like
an - gel eyes from yon- der skies, [Omit.....] Smil- ing for all their gen-tle watch they keep.
2d Tenor.
2. The blush - ing ray of open- ing day Joy - ful is hailed by ev - ery wak-ing flow'r; But
stars that gleam with mild- er beam, [Omit.....] Steal o'er the heart with mag- ic, mag- ic power.
1st Bass.
2d Bass.
D. C. 1st verse.
Waves are dreaming now On o - cean's tranquil breast; O'er the mountain's brow The winds are hushed to rest.
Now the air - y strain Of mu - sic soft and clear, Brings to us a - gain The friends we love so dear.

No. 26. SONG. "Thou wilt list to the words." (Leonora.)

thank thee, dear Ray-mond, be-fore we part: 'Twas thy life thou hast per-iled my own to save When I stood on the
fu-ture be-fore us with joy be-hold, And a ten-der for-give-ness on each be-stow, While our tears in a
Fine.
brink of a wa-t'ry grave. In the eye of our Fa-ther, who watched us there, Was a smile as in mer-cy he
mo-ment of bliss may flow. Let us think of this day as a bea-con bright That has ris-en to cheer with its
D. C. 1st verse.
heard our prayer; And the an-gels a-bove will thy guard-ians be, And a bless-ing for-ev-er will rest on thee.
wel-come light; Let us live for each o-ther till life is o'er, And our souls are u-nit-ed to part no more.


Allegro.
1. Now the moon is gleam - ing, O'er the wa - ters beam - ing,
Fai - ry sprites are dane - ing, Love - lit eyes are glane - ing,
cres.
2. Still the moon is smil - ing, Ev - ery thought be - guil - ing,
Who would think of sor - row, Leave it till to - mor - row,
1st.
2d.
Mel - low light, Soft - ly bright, O'er the earth she throws;
Welcome hour, [Omit.....]
Mag - ic hour of sweet re - pose. O'er the lil - y sleep-ing, Pearly dews are
Sum-mer moon, Play-ful moon, Love-ly queen of night;
Welcome hour, [Omit.....]
Tran-quil hour of gay de - light. Dis - tant bells are peal-ing, O'er the bil - low
weep - ing, While the moon, Laughing moon, Steals the drops so gen - tly fall - ing; Thus while na - ture slum - bers, May our tune - ful num - bers
steal - ing, As we glide O'er the tide, Still the gen - tle sound is float-ing; I - dle winds are sigh - ing, Rus - tic vales re - ply - ing,

No. 28. TRIO. "Happy Friends." (Leonora, Raymond and Victor.)

D. C. 1st verse.

O'er some dreaming heart we prize In air - y vis - ions rise.

Hail the gold - en har - vest moon That shines so bright and fair.

VICTOR. *Andante.*

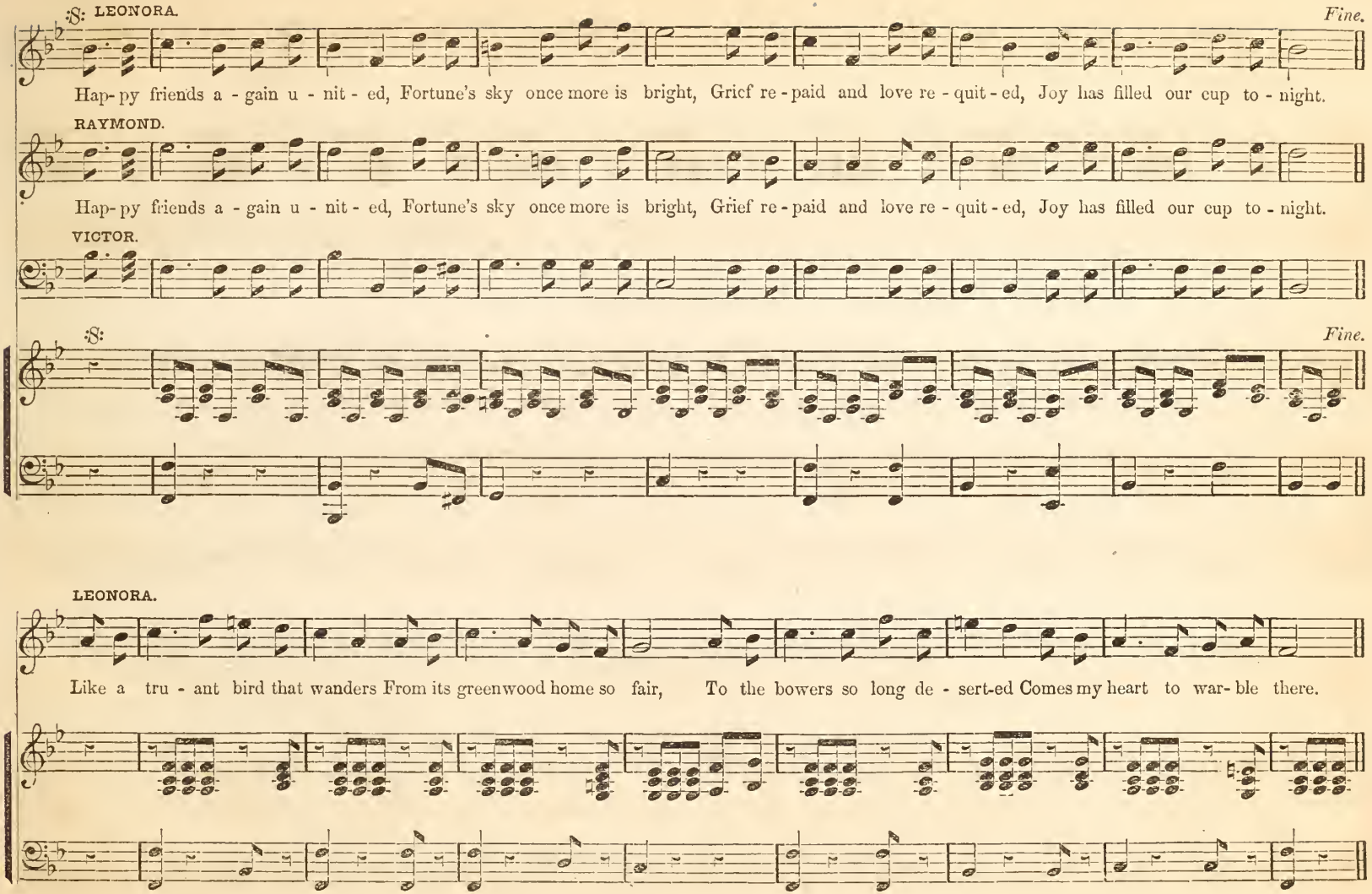
Hap-py friends a - gain u - nit - ed, Fortune's sky once more is bright; Grief re - paid and love re - quit - ed, Joy has filled your cup to - night.

RAYMOND.

Blest, in-deed! but, oh, this rap- ture! Tell me, Vic - tor, is it true?

VICTOR.

Doubt it not; the orb of pleas-ure Sheds her ra - diant beams for you.


:S: LEONORA.
Fine.
Hap- py friends a - gain u - nit - ed, Fortune's sky once more is bright, Grief re - paid and love re - quit - ed, Joy has filled our cup to - night.
RAYMOND.
Hap- py friends a - gain u - nit - ed, Fortune's sky once more is bright, Grief re - paid and love re - quit - ed, Joy has filled our cup to - night.
VICTOR.
:S:
Fine.
LEONORA.
Like a tru - ant bird that wanders From its greenwood home so fair, To the bowers so long de - sert-ed Comes my heart to war- ble there.

"Happy Friends." Concluded.

D. C. Trio. Dal Segno.

VICTOR.

Hap - py friends a - gain u - ni - ted, Fortune's sky once more is bright, Grief re-paid and love re - quit-ed, Joy has filled your cup to - night.

No. 29. FINAL CHORUS. "Thou Spring of Joy."

Choral Style.

Thou spring of joy, whose name is Love, Thou sovereign rul- er, God a - bove, Behold us now a grate-ful throng, And hear in heaven our cho - ral song;

Thou spring of joy, whose name is Love, Thou sovereign rul- er, God a - bove, Behold us now a grate-ful throng, And hear in heaven our cho - ral song;

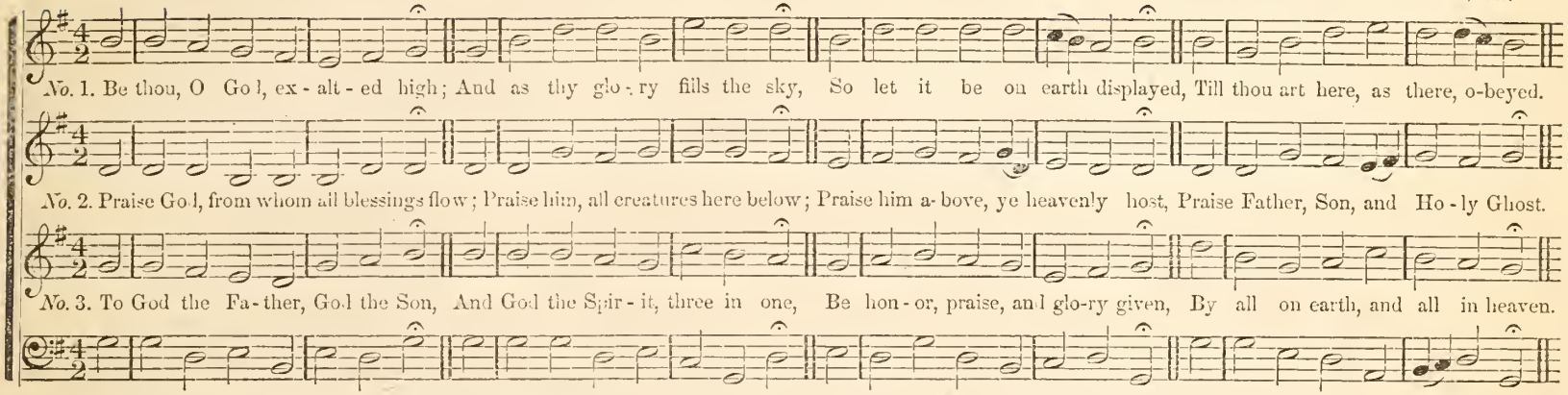
From danger guarded by thy hand, Now safe on shore a - gain we stand, For blessings on our fes- tive day Our homage at thy throne we pay.

From danger guarded by thy hand, Now safe on shore a - gain we stand, For blessings on our fes- tive day Our homage at thy throne we pay.

THE MOUNT ZION.

OLD HUNDRED. L. M.

From "Marot & Beza's Psalms." Geneva, 1543.

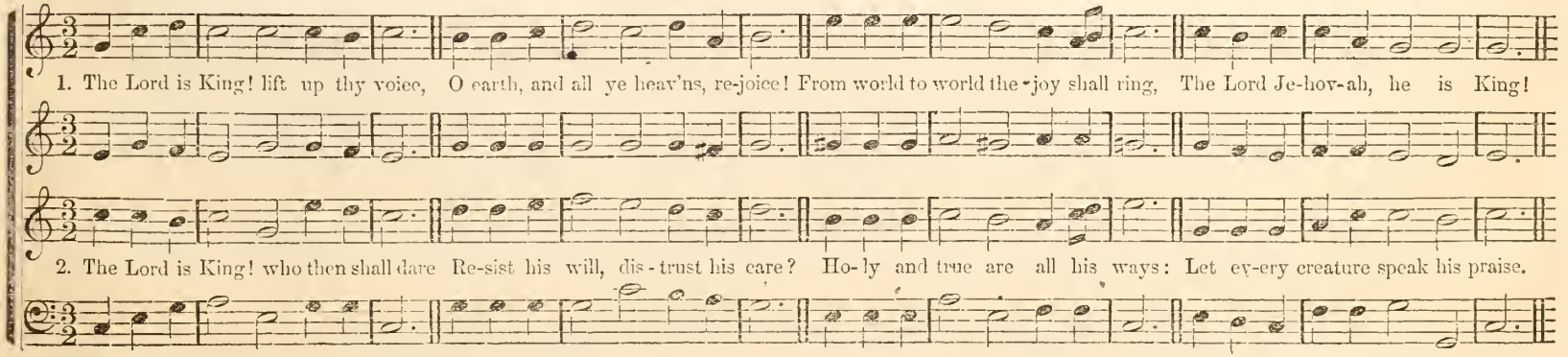

No. 1. Be thou, O God, ex - alt - ed high; And as thy glo - ry fills the sky, So let it be on earth displayed, Till thou art here, as there, o-beyed.
No. 2. Praise God, from whom all blessings flow; Praise him, all creatures here below; Praise him a- bove, ye heavenly host, Praise Father, Son, and Ho - ly Ghost.
No. 3. To God the Fa - ther, God the Son, And God the Spir - it, three in one, Be hon - or, praise, and glo-ry given, By all on earth, and all in heaven.

* This arrangement is nearly the same as that found in the oldest books. We prefer it to any we have seen.

MOUNT ZION. L. M.

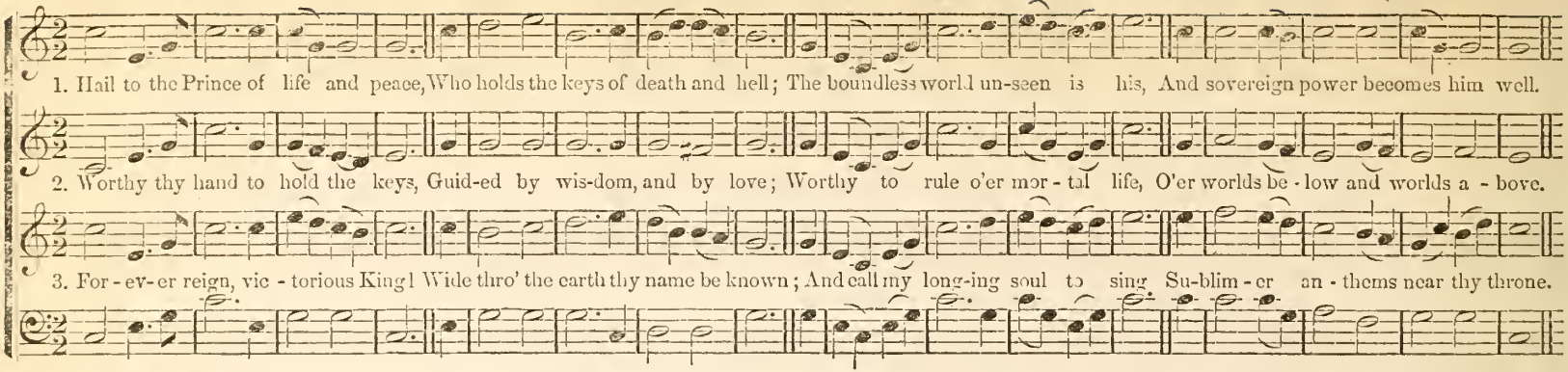
Joyful.

T. E. PERKINS.


1. The Lord is King! lift up thy voice, O earth, and all ye heav'ns, re-joice! From world to world the - joy shall ring, The Lord Je-hov-ah, he is King!
2. The Lord is King! who then shall dare Re-sist his will, dis - trust his care? Ho-ly and true are all his ways: Let ev-ery creature speak his praise.

SOVEREIGN. L. M.

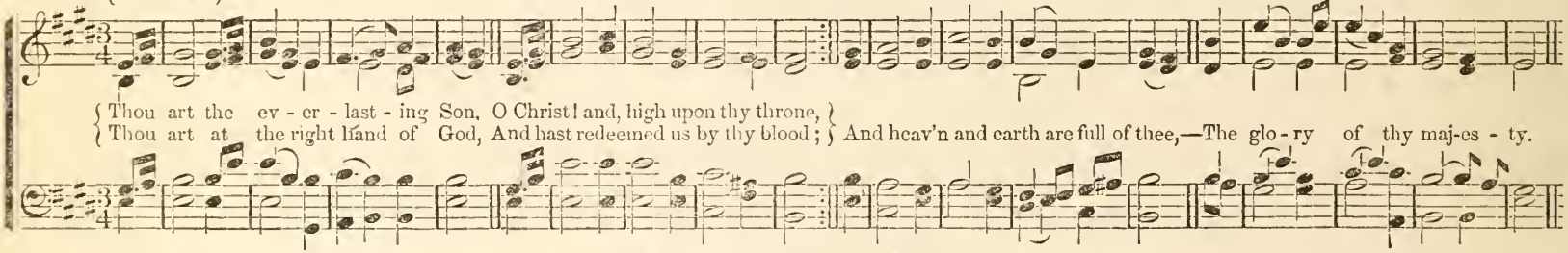
T. E. PERKINS.


1. Hail to the Prince of life and peace, Who holds the keys of death and hell; The boundless world un-seen is his, And sovereign power becomes him well.
2. Worthy thy hand to hold the keys, Guid-ed by wis-dom, and by love; Worthy to rule o'er mor-tal life, O'er worlds be-low and worlds a-bove.
3. For-ev-er reign, vic-torious King! Wide thro' the earth thy name be known; And call my long-ing soul to sing Su-blim-er an-thems near thy throne.

(1st P. M.)

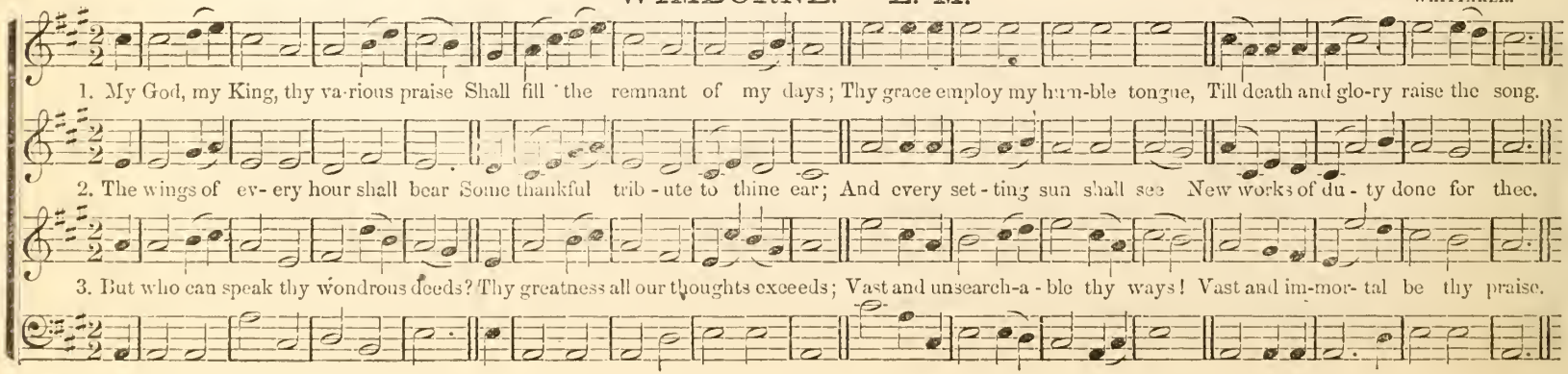
YOAKLEY. L. M. 6 lines.

YOAKLEY.


Thou art the ev-er-last-ing Son, O Christ! and, high upon thy throne,
Thou art at the right hand of God, And hast redeemed us by thy blood;
And heav'n and earth are full of thee,—The glo-ry of thy maj-es-ty.

WIMBORNE. L. M.

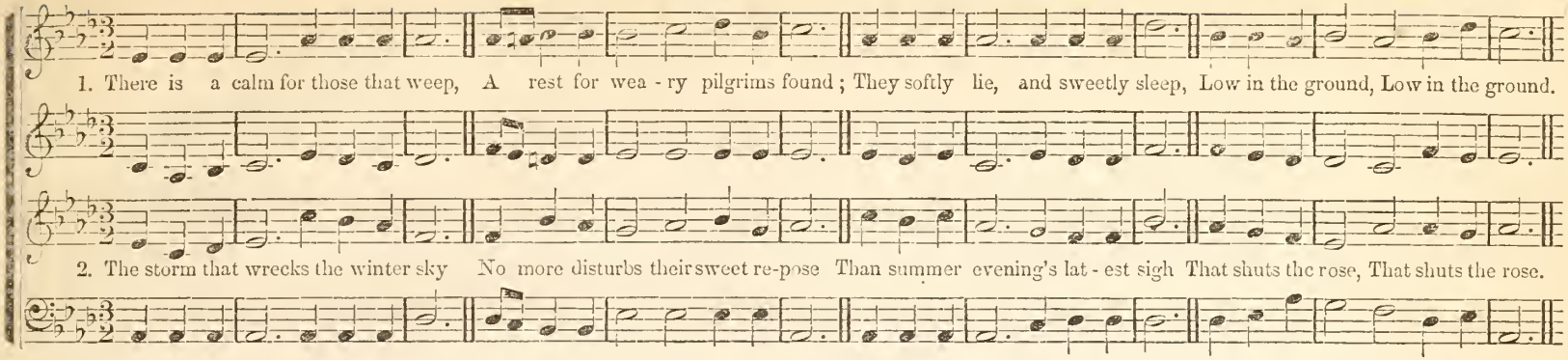
WHITTAKER.


1. My God, my King, thy va-rious praise Shall fill the remnant of my days; Thy grace employ my hum-ble tongue, Till death and glo-ry raise the song.
2. The wings of ev-ery hour shall bear Some thankful trib-ute to thine ear; And every set-ting sun shall see New works of du-ty done for thee.
3. But who can speak thy wondrous deeds? Thy greatness all our thoughts exceeds; Vast and unsearch-a-ble thy ways! Vast and im-mor-tal be thy praise.

Slow and Gentle.

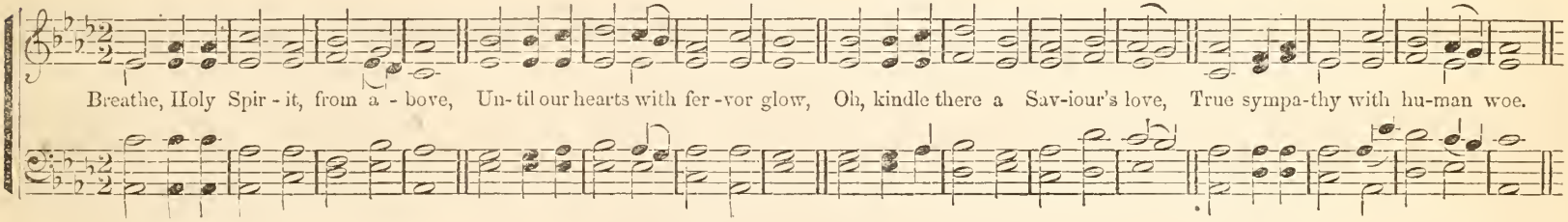
MONTGOMERY. L. M., or 8s & 4s.

T. E. PERKINS.


1. There is a calm for those that weep, A rest for wea - ry pilgrims found; They softly lie, and sweetly sleep, Low in the ground, Low in the ground.
2. The storm that wrecks the winter sky No more disturbs their sweet re-pose Than summer evening's lat - est sigh That shuts the rose, That shuts the rose.

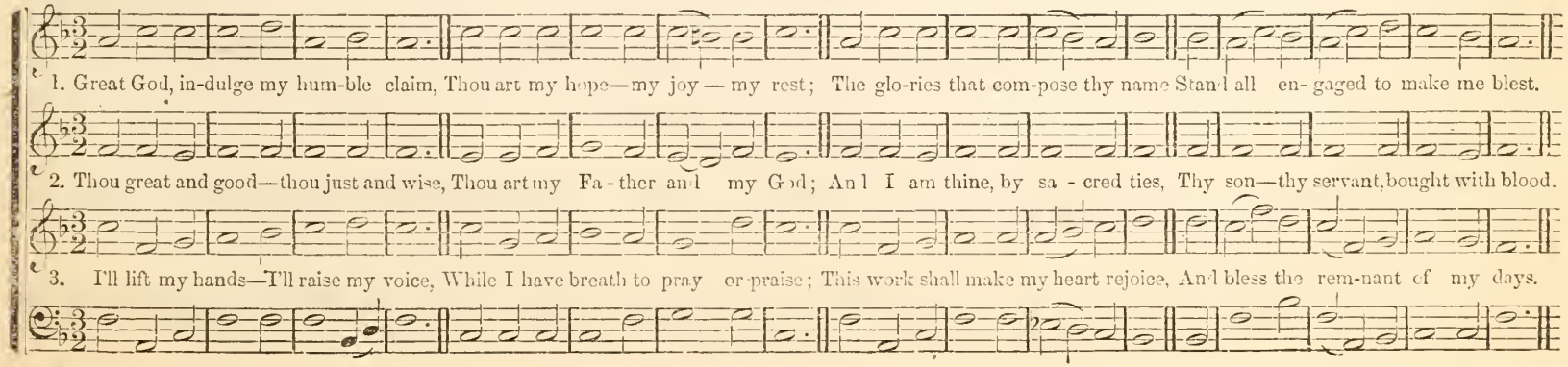
NOURSE. L. M.

W. S. LEECH.


Breathe, Holy Spir - it, from a - bove, Un-til our hearts with fer-vor glow, Oh, kindle there a Sav-iour's love, True sympa-thy with hu-man woe.

COOPERSTOWN. L. M.

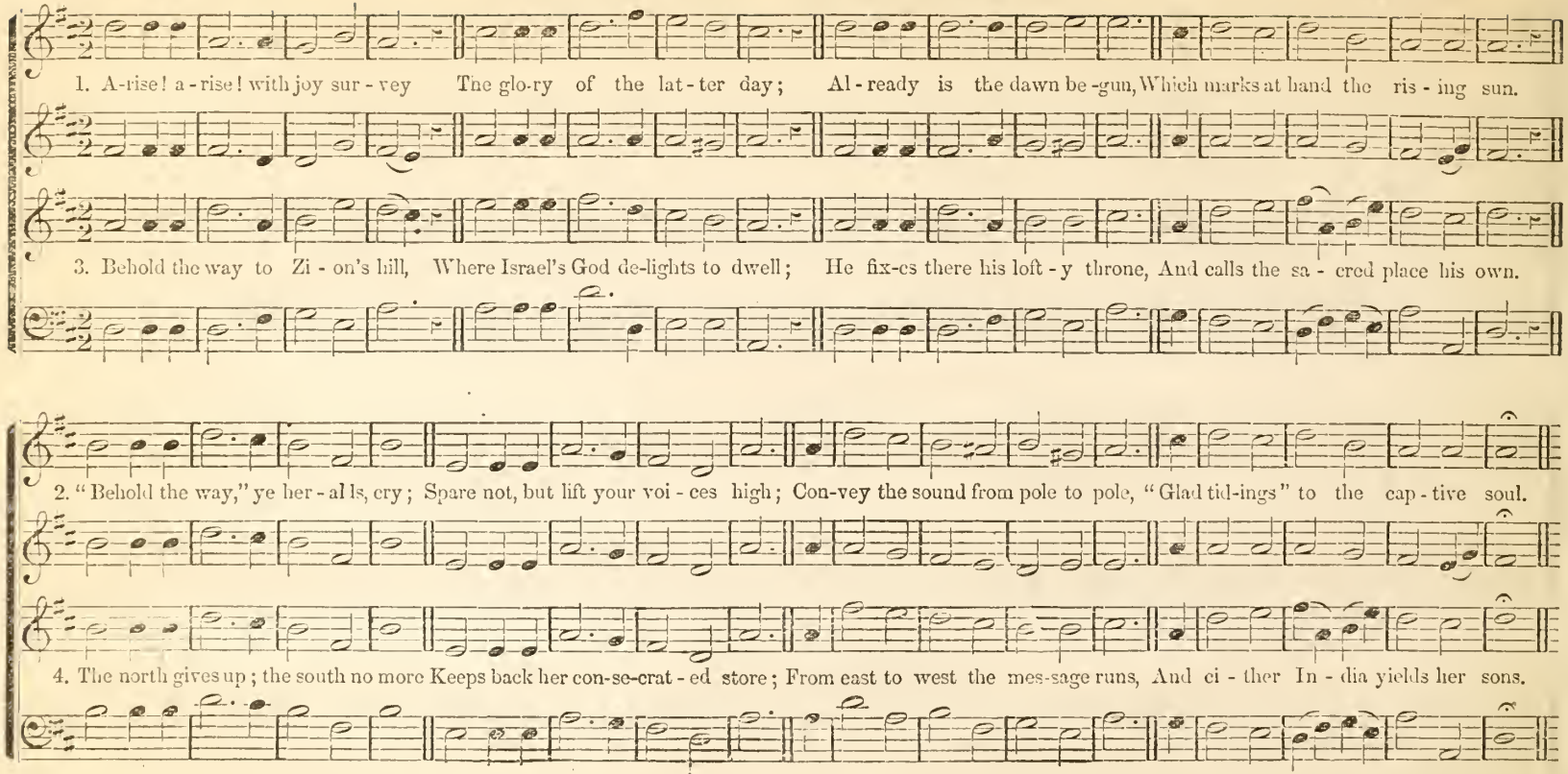
JAS. M. NORTH.


1. Great God, in-dulge my hum-ble claim, Thou art my hope—my joy—my rest; The glo-ries that com-pose thy name Stand all en-gaged to make me blest.
2. Thou great and good—thou just and wise, Thou art my Fa-ther and my God; And I am thine, by sa-cred ties, Thy son—thy servant, bought with blood.
3. I'll lift my hands—I'll raise my voice, While I have breath to pray or praise; This work shall make my heart rejoice, And bless the rem-nant of my days.

With Energy.

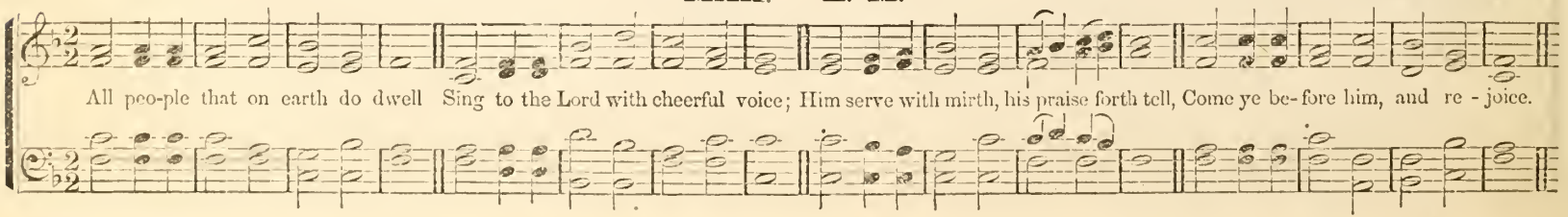
DAWN. L. M. Double.

J. M. PELTON.


1. A-rise! a-rise! with joy sur-vey The glo-ry of the lat-ter day; Al-ready is the dawn be-gun, Which marks at hand the ris-ing sun.
3. Behold the way to Zi-on's hill, Where Israel's God de-lights to dwell; He fix-es there his loft-y throne, And calls the sa-cred place his own.
2. "Behold the way," ye her-alls, cry; Spare not, but lift your voi-ces high; Con-vey the sound from pole to pole, "Glad tid-ings" to the cap-tive soul.
4. The north gives up; the south no more Keeps back her con-se-crat-ed store; From east to west the mes-sage runs, And ei-ther In-dia yields her sons.

MAX. L. M.

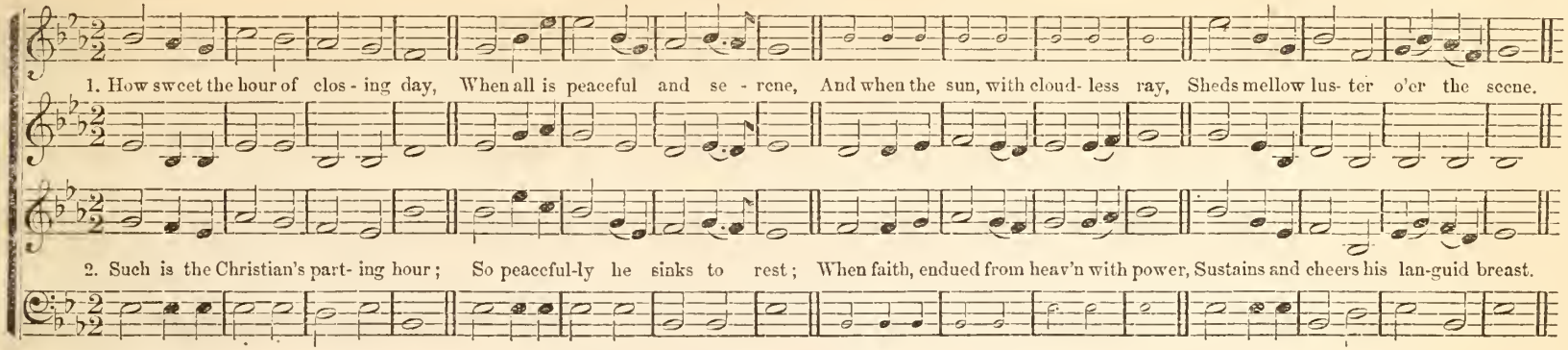
JAS. McGRANAHAN.


All peo-ple that on earth do dwell Sing to the Lord with cheerful voice; Him serve with mirth, his praise forth tell, Come ye be-fore him, and re-joice.

Andante.

CLOSING DAY. L. M.

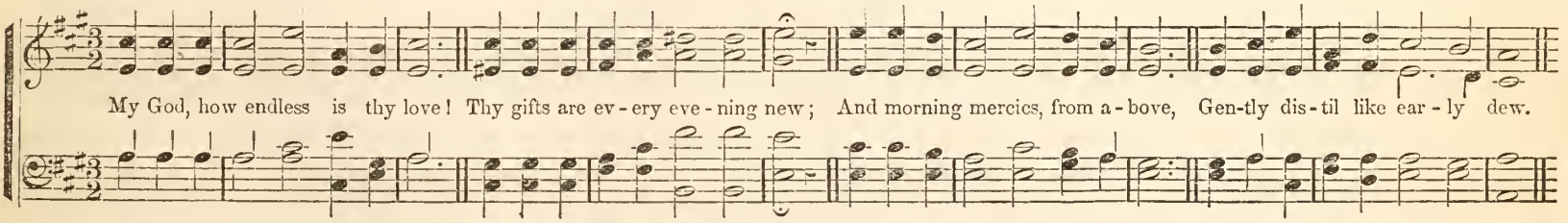
J. E. GOULD. By permission.


1. How sweet the hour of clos - ing day, When all is peaceful and se - rene, And when the sun, with cloud- less ray, Sheds mellow lus- ter o'er the scene.
2. Such is the Christian's part- ing hour; So peaceful-ly he sinks to rest; When faith, endued from heav'n with power, Sustains and cheers his lan-guid breast.

Slow.

HARMONY GROVE. L. M.

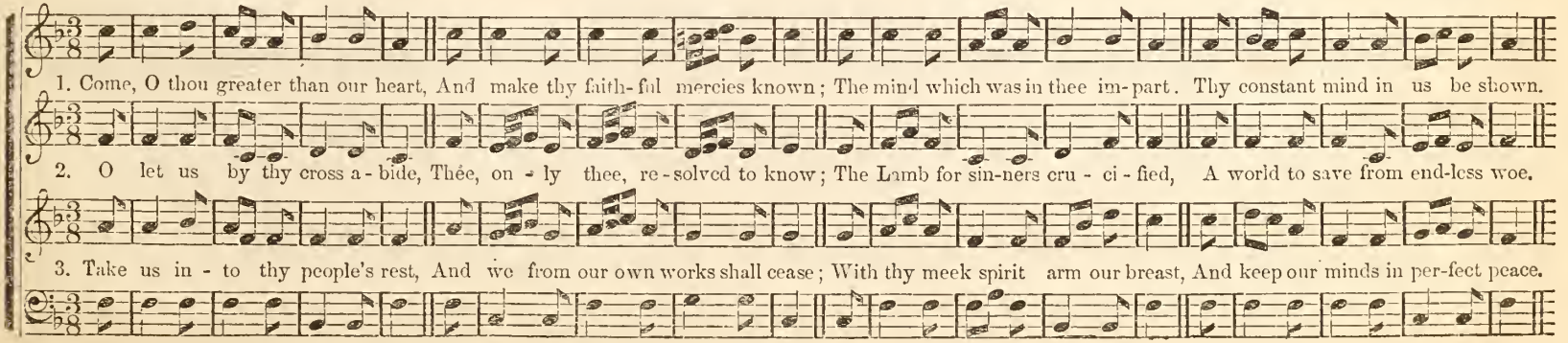
H. K. OLIVER.


My God, how endless is thy love! Thy gifts are ev - ery eve - ning new; And morning mercies, from a - bove, Gen-tly dis - til like ear - ly dew.

Slow and Devotional.

SUPPLICATION. L. M.

T. E. PERKINS.


1. Come, O thou greater than our heart, And make thy faith- ful mercies known; The mind which was in thee im- part. Thy constant mind in us be shown.
2. O let us by thy cross a - bide, Thee, on - ly thee, re - solved to know; The Lamb for sin-ners cru - ci - fied, A world to save from end-less woe.
3. Take us in - to thy people's rest, And we from our own works shall cease; With thy meek spirit arm our breast, And keep our minds in per-fect peace.

DEVOTION. L. M.

T. E. PERKINS.

1. Far from my thoughts, vain world, begone, Let my re - lig - ious hours a - lone; Fain would mine eyes my Saviour see; I wait a vis - it, Lord, from thee.
2. O warm my heart with ho - ly fire, And kindle there a pure de - sire: Come, sa-cred Spir - it, from a - bove, And fill my soul with heavenly love.
3. Blest Saviour, what de - li - cious fare! How sweet thy en-ter - tainments are! Nev-er did an - gels taste a - bove Redeeming grace, and dy - ing love.

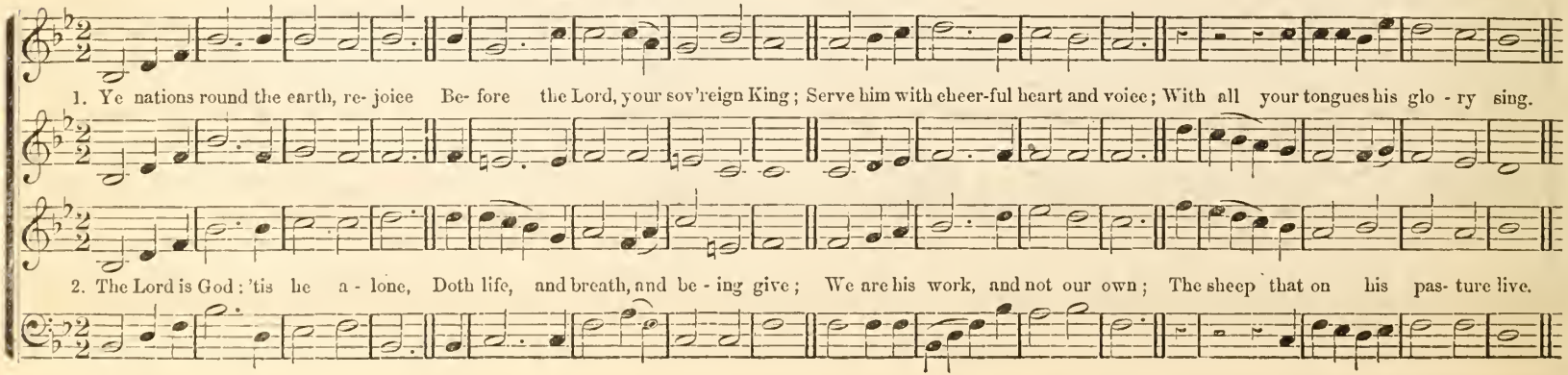
ROSEDALE. L. M.

MOZART.

O deem not they are blest a - lone Whose lives a peace-ful ten - or keep; For God, who pit - ies man, has shown A blessing for the eyes that weep.

ATHALIA. L. M.

T. B. WHITE. By permission.


1. Ye nations round the earth, re- joice Be- fore the Lord, your sov'reign King; Serve him with cheer-ful heart and voice; With all your tongues his glo - ry sing.
2. The Lord is God: 'tis he a - lone, Doth life, and breath, and be - ing give; We are his work, and not our own; The sheep that on his pas- ture live.

Firm.

BOUDREN. L. M.

1. O come, loud an-thems let us sing, Loud thanks to our Al-might-y King! For we our voi - ces high should raise, When our sal-vation's Rock we praise.

3. Oh, let us to his courts re - pair, And bow with a - dor - a - tion there! Down on our knees, de-vout - ly, all Be - fore the Lord, our Mak-er, fall.

SOMERVILLE. L. M.

1. My opening eyes with rap-ture see The dawn of thy re-turn-ing day; My thoughts, O God, as - cend to thee, While thus my ear - ly vows I pay.

With Feeling.

SOLITUDE. L. M.

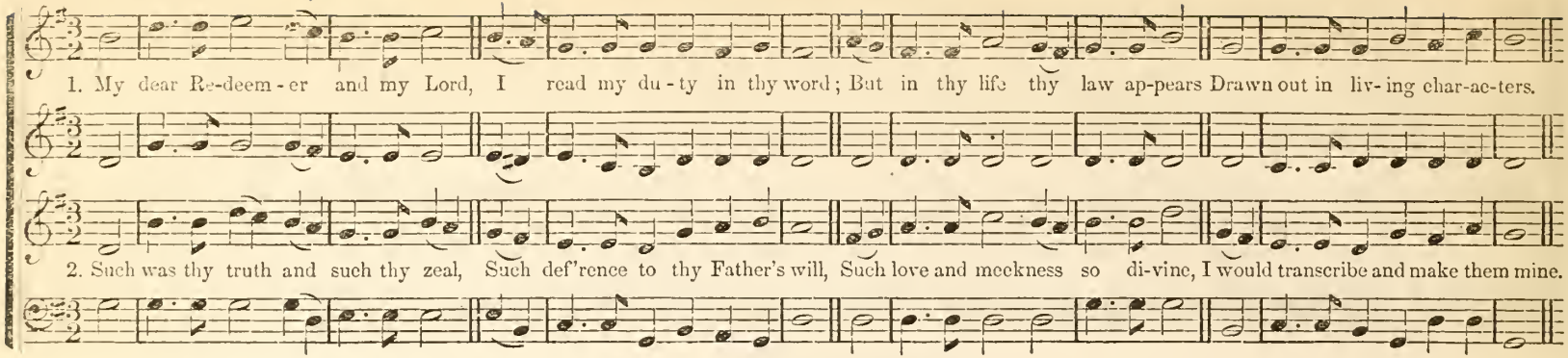
V. C. TAYLOR. By permission.

1. 'Tis midnight; and, on Ol-ive's brow, The star is dimmed that late-ly shone; 'Tis midnight; in the gar - den now The suffering Sav - iour prays a - lone.
2. 'Tis midnight; and, from all re- moved, The Sav-iour wrestles lone with fears; E'en that dis - ci- ple whom he loved Heeds not his Mas - ter's grief and tears.
3. 'Tis midnight; and, for o - thers' guilt, The Man of sor-rows weeps in blood; Yet he, who hath in an-guish knelt, Is not for - sak - en by his God.
4. 'Tis midnight; and from e - ther-plains Is born the song that an - gels know: Unheard by mor-tals are the strains That sweetly soothe the Sav-iour's woe.

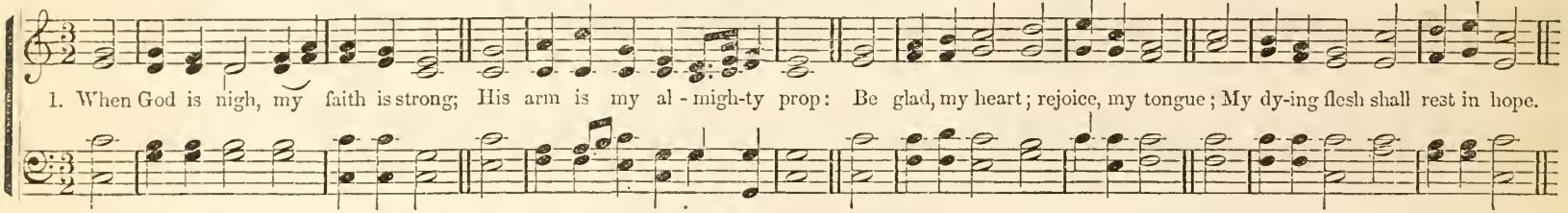
* To other than the words set, sing the small notes in these measures of the Alto and Treble.

Moderato.

MAYVILLE. L. M.


1. My dear Re-deem-er and my Lord, I read my du-ty in thy word; But in thy life thy law ap-pears Drawn out in liv-ing char-ac-ters.
2. Such was thy truth and such thy zeal, Such def'rence to thy Father's will, Such love and meekness so di-vine, I would transcribe and make them mine.

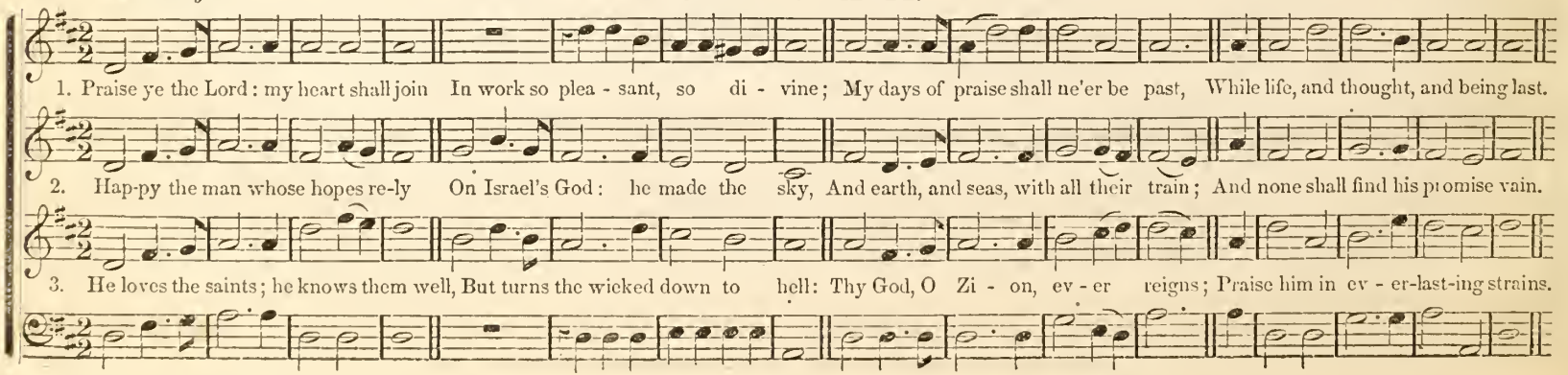
RAMOTH. L. M.


1. When God is nigh, my faith is strong; His arm is my al-migh-ty prop: Be glad, my heart; rejoice, my tongue; My dy-ing flesh shall rest in hope.

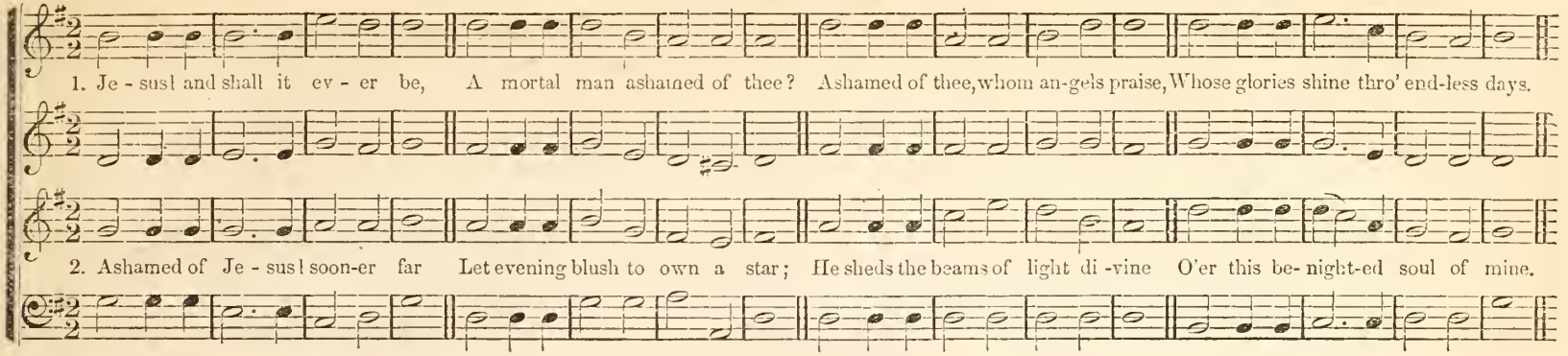
With Strength.

ISRAEL. L. M.

T. E. PERKINS.

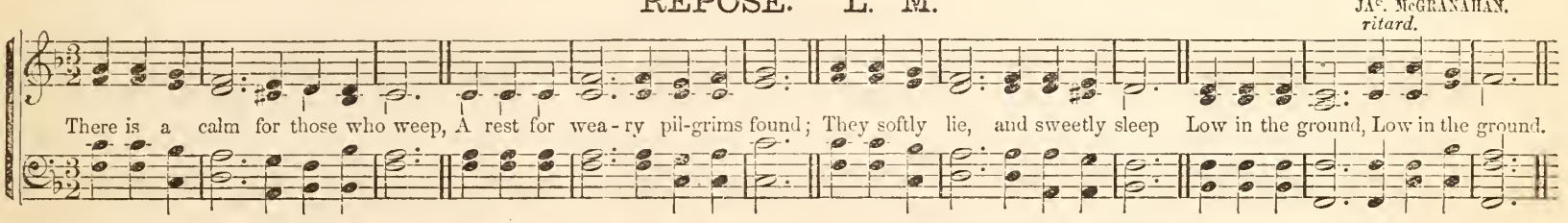

1. Praise ye the Lord: my heart shall join In work so plea-sant, so di-vine; My days of praise shall ne'er be past, While life, and thought, and being last.
2. Hap-py the man whose hopes re-ly On Israel's God: he made the sky, And earth, and seas, with all their train; And none shall find his promise vain.
3. He loves the saints; he knows them well, But turns the wicked down to hell: Thy God, O Zi-on, ev-er reigns; Praise him in ev-er-last-ing strains.

NEWTOWN. L. M.


1. Je - sus! and shall it ev - er be, A mortal man ashamed of thee? Ashamed of thee, whom an-gels praise, Whose glories shine thro' end-less days.
2. Ashamed of Je - sus! soon-er far Let evening blush to own a star; He sheds the beams of light di - vine O'er this be-night-ed soul of mine.

REPOSE. L. M.

JAS. McGRANAHAN.


ritard.
There is a calm for those who weep, A rest for wea - ry pil-grims found; They softly lie, and sweetly sleep Low in the ground, Low in the ground.

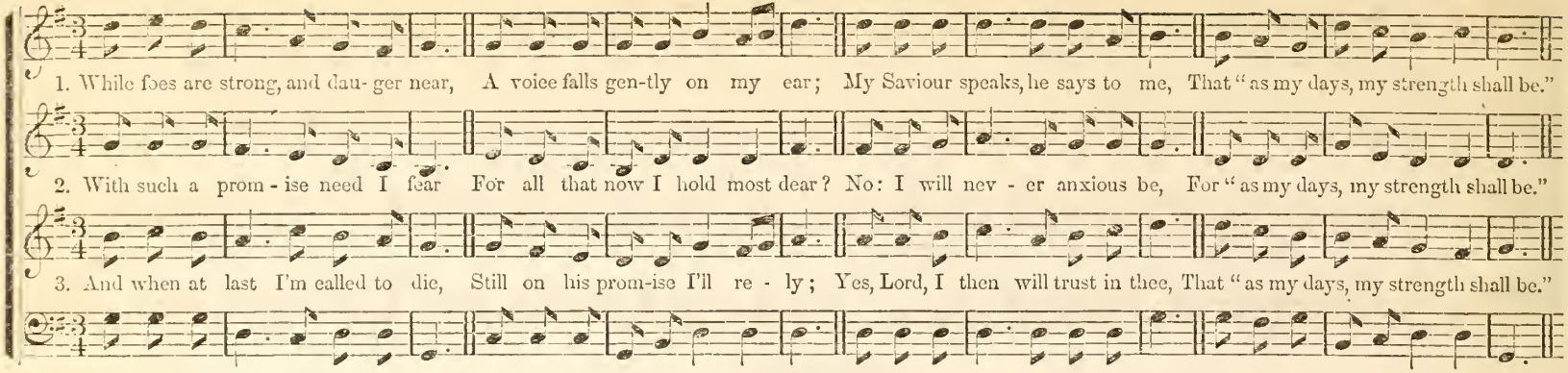
GENTLE REST. L. M.

T. E. PERKINS.

Tenderly.
1. Soft be the gen - tly breathing notes, That sing the Saviour's dy-ing love; Soft as the eve-ning zephyr floats, Soft as the tuneful lyres a - bove.
2. Soft as the morn-ing dews de-scend, While the sweet lark exult-ing soars, So soft to your Al-mighty Friend Be ev - ery sigh your bo-som pours.

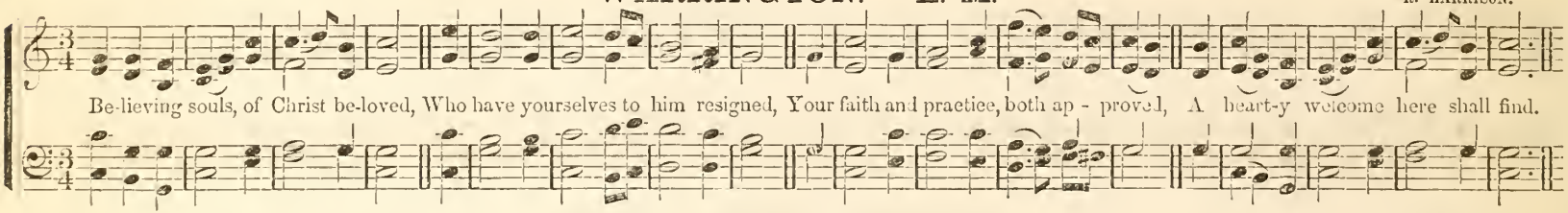
TRUST. L. M.

T. E. PERKINS.


1. While foes are strong, and dau-ger near, A voice falls gen-tly on my ear; My Saviour speaks, he says to me, That "as my days, my strength shall be."
2. With such a prom-ise need I fear For all that now I hold most dear? No: I will nev-er anxious be, For "as my days, my strength shall be."
3. And when at last I'm called to die, Still on his prom-ise I'll re-ly; Yes, Lord, I then will trust in thee, That "as my days, my strength shall be."

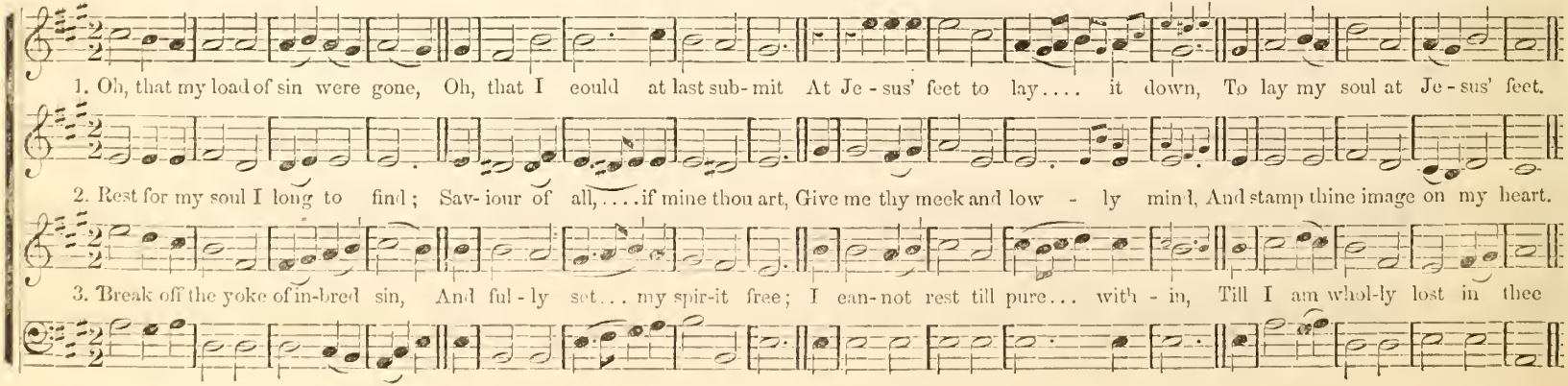
WARRINGTON. L. M.

R. HARRISON.


Be-lieving souls, of Christ be-loved, Who have yourselves to him resigned, Your faith and practice, both ap-proved, A heart-y welcome here shall find.

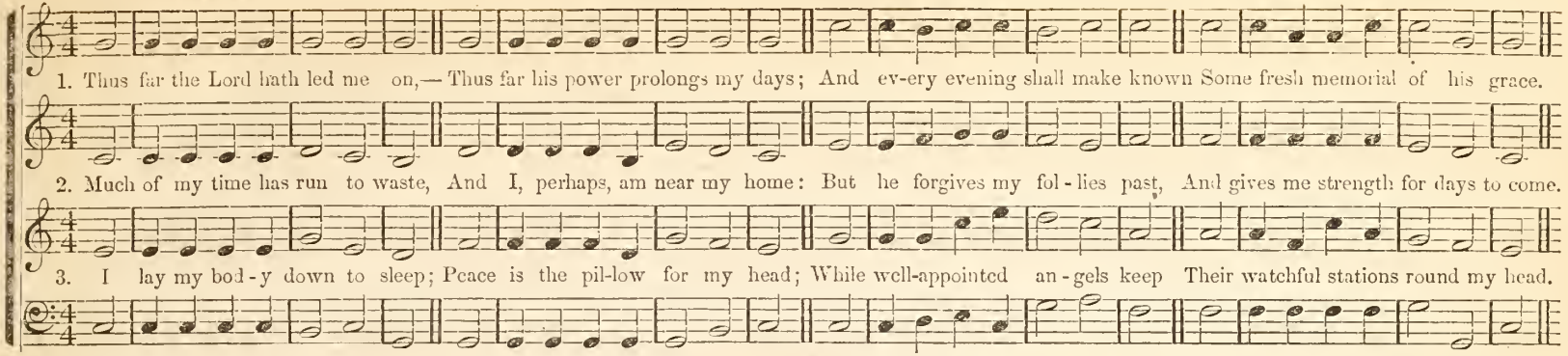
GEORGETOWN. L. M.

JAS. M. NORTH.


1. Oh, that my load of sin were gone, Oh, that I could at last sub-mit At Je-sus' feet to lay.... it down, To lay my soul at Je-sus' feet.
2. Rest for my soul I long to find; Sav-iour of all,....if mine thou art, Give me thy meek and low-ly mind, And stamp thine image on my heart.
3. Break off the yoke of in-bred sin, And ful-ly set... my spir-it free; I can-not rest till pure... with-in, Till I am whol-ly lost in thee

In Chanting Style.

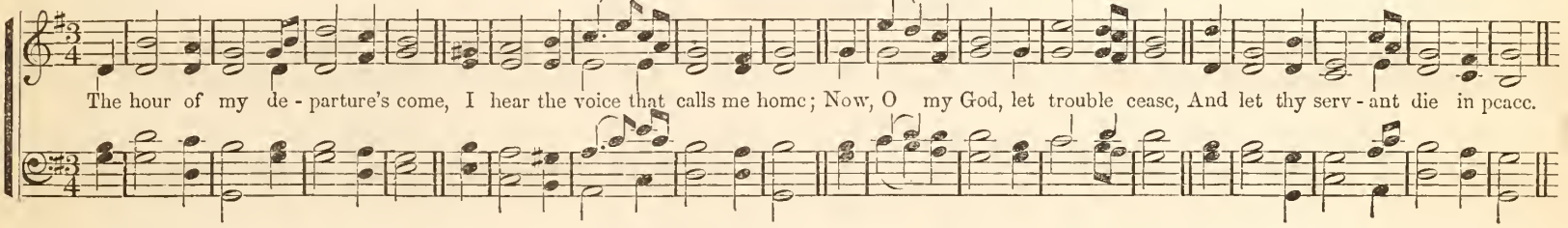
LINDEN GROVE. L. M.


1. Thus far the Lord hath led me on,— Thus far his power prolongs my days; And ev-ery evening shall make known Some fresh memorial of his grace.
2. Much of my time has run to waste, And I, perhaps, am near my home: But he forgives my fol-lies past, And gives me strength for days to come.
3. I lay my bod-y down to sleep; Peace is the pil-low for my head; While well-appointed an-gels keep Their watchful stations round my head.

Tenderly.

ST. EDMUND'S. L. M.

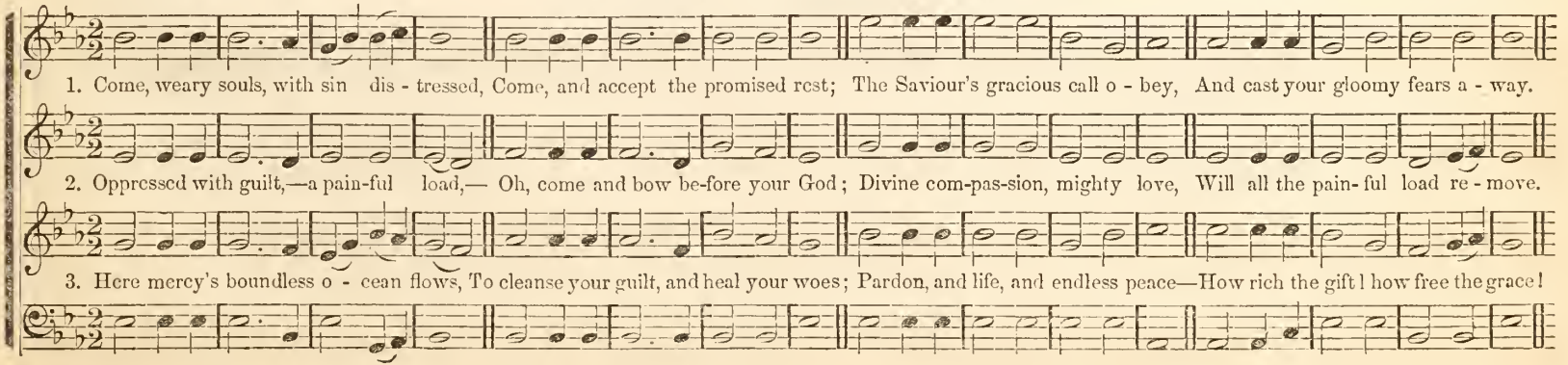
Theme by HAYDN.


The hour of my de-parture's come, I hear the voice that calls me home; Now, O my God, let trouble cease, And let thy serv-ant die in peace.

Recitando.

BROOME STREET. L. M.

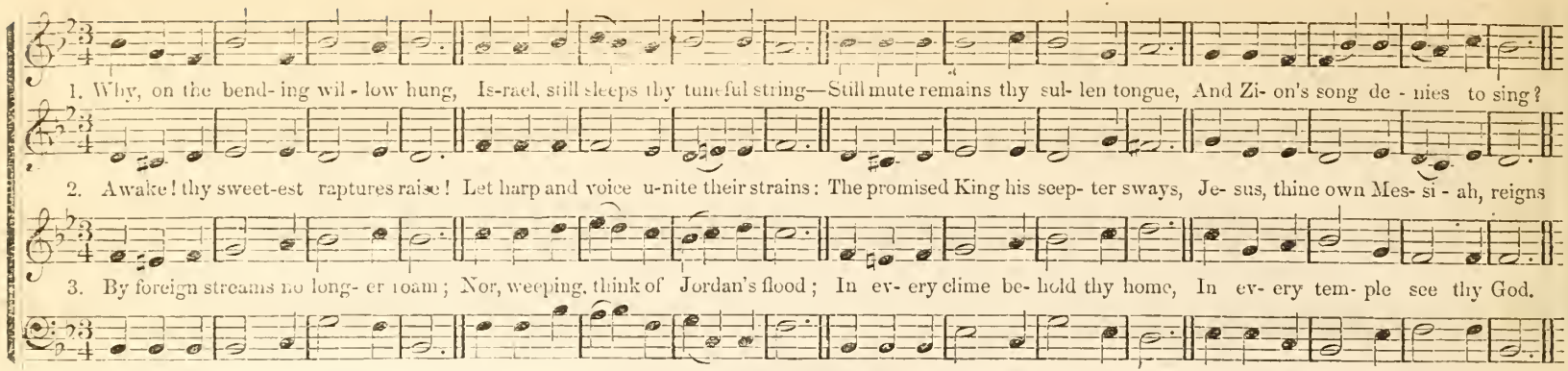
T. E. PERKINS.


1. Come, weary souls, with sin dis-tressed, Come, and accept the promised rest; The Saviour's gracious call o-bey, And cast your gloomy fears a-way.
2. Oppressed with guilt,—a pain-ful load,— Oh, come and bow be-fore your God; Divine com-pas-sion, mighty love, Will all the pain-ful load re-move.
3. Here mercy's boundless o-cean flows, To cleanse your guilt, and heal your woes; Pardon, and life, and endless peace—How rich the gift! how free the grace!

Tenderly.

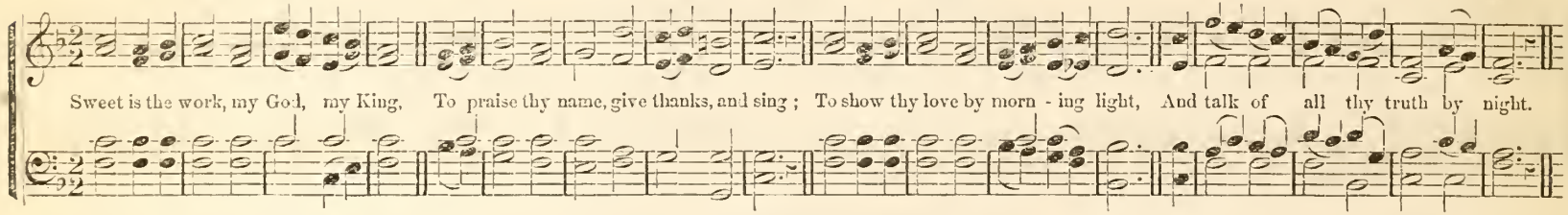
WILLOW. L. M.

T. E. P.


1. Why, on the bend- ing wil - low hung, Is-rael, still sleeps thy tune-ful string—Still mute remains thy sul- len tongue, And Zi- on's song de - nies to sing?
2. Awake! thy sweet-est raptures raise! Let harp and voice u-nite their strains: The promised King his scep- ter sways, Je- sus, thine own Mes- si - ah, reigns
3. By foreign streams no long- er roam; Nor, weeping, think of Jordan's flood; In ev- ery clime be- hold thy home, In ev- ery tem- ple see thy God.

CLEARWATER. L. M.

C. G. ALLEN.


Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by morn - ing light, And talk of all thy truth by night.

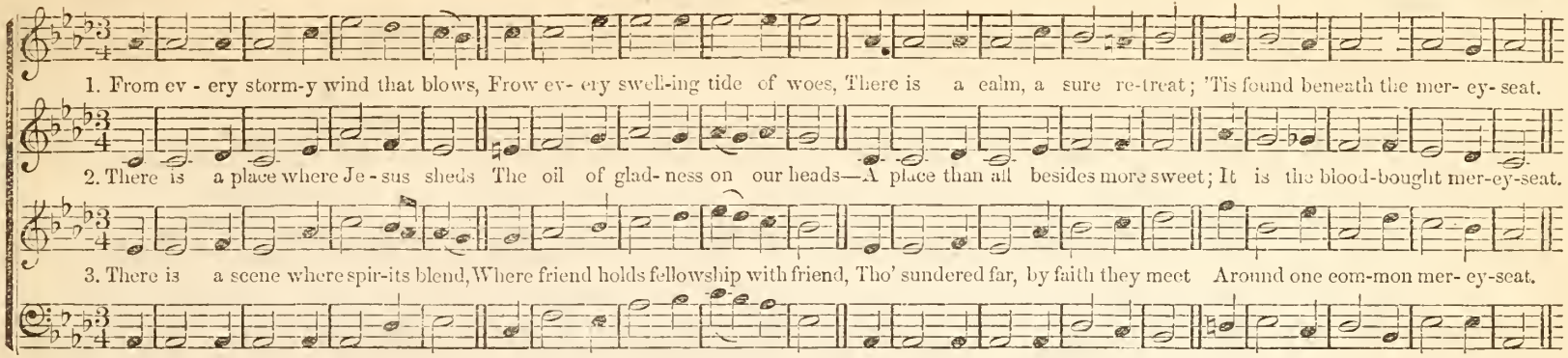
Spirited.

AUGUSTA. L. M.

1. Je-sus shall reign where'er the sun.. Does his suc - ces - sive jour - neys run; His kingdom stretch from shore to shore, Till moons shall wax and wane no more.
2. People and realms of ev - ery tongue Dwell on his love with sweet- est song; And in - fant voic-es shall proclaim Their ear - ly bless - ings on his name.

RETREAT. L. M.

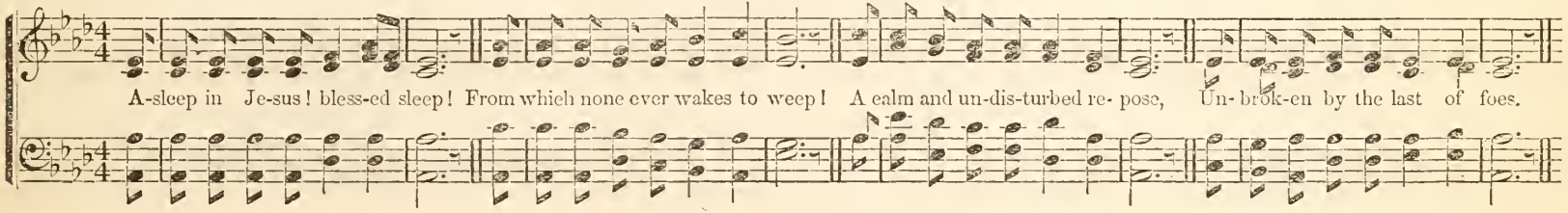
J. M. PELTON.


1. From ev - ery storm-y wind that blows, From ev- ery swell-ing tide of woes, There is a calm, a sure re-treat; 'Tis found beneath the mer- cy- seat.
2. There is a place where Je - sus sheds The oil of glad- ness on our heads—A place than all besides more sweet; It is the blood-bought mer-cy-seat.
3. There is a scene where spir-its blend, Where friend holds fellowship with friend, Tho' sundered far, by faith they meet Around one com-mon mer- cy-seat.

ROSCOE. L. M.

Softly.

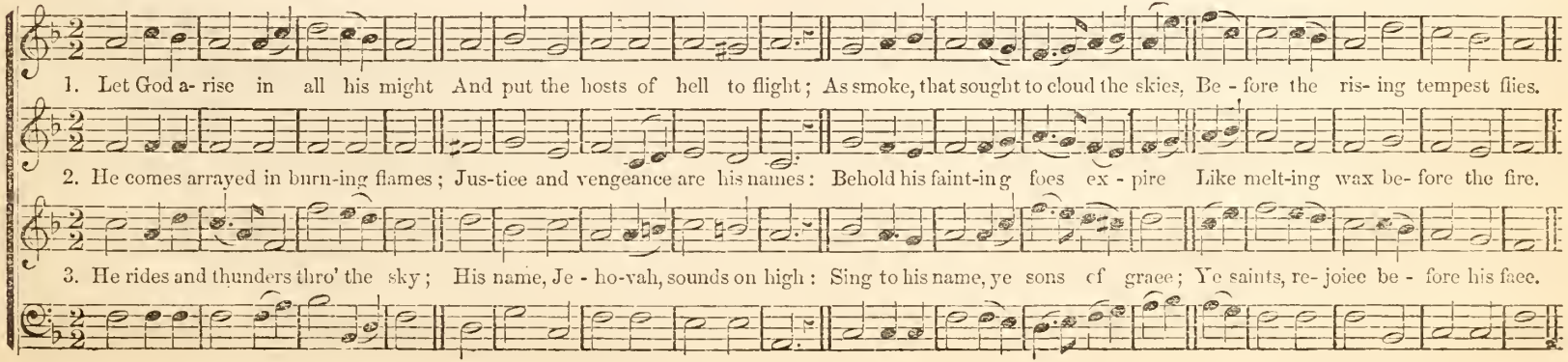
J. H. TENNEY.


A-sleep in Je-sus! bless-ed sleep! From which none ever wakes to weep! A calm and un-dis-turbed re- pose, Un- brok-en by the last of foes.

BRETBY. L. M.

Firm.

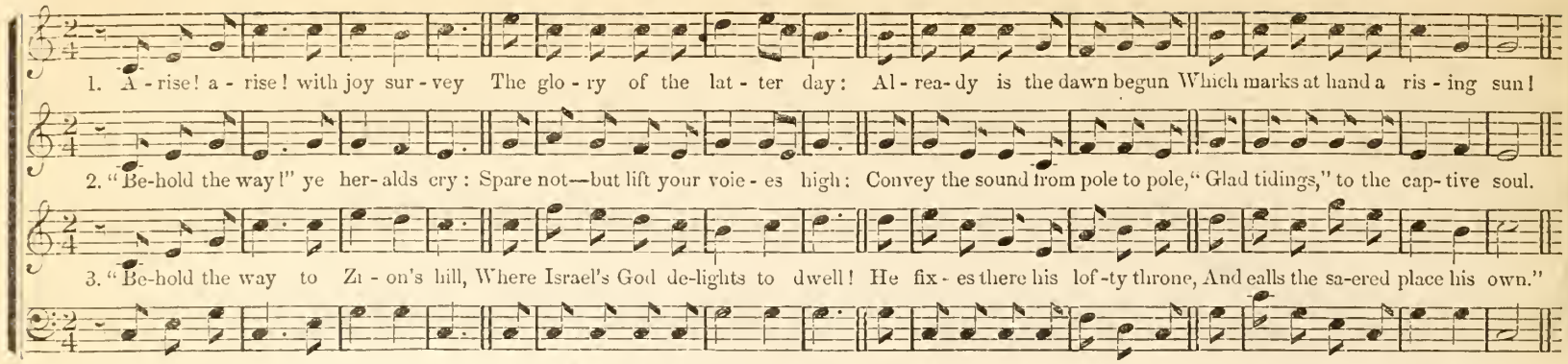
Russian Hymn.


1. Let God a- rise in all his might And put the hosts of hell to flight; As smoke, that sought to cloud the skies, Be - fore the ris- ing tempest flies.
2. He comes arrayed in burn-ing flames; Jus-tice and vengeance are his names: Behold his faint-ing foes ex - pire Like melt-ing wax be- fore the fire.
3. He rides and thunders thro' the sky; His name, Je - ho-vah, sounds on high: Sing to his name, ye sons of grace; Ye saints, re- joice be - fore his face.

Energetic.

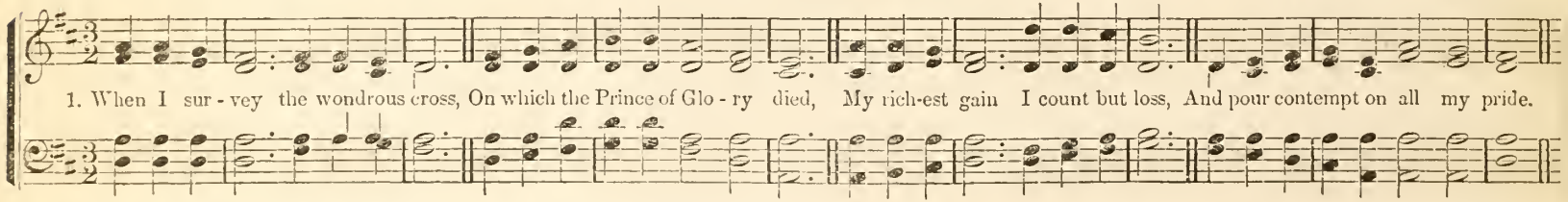
HERALD. L. M.

A. C. WILLIAMS.


1. A - rise! a - rise! with joy sur - vey The glo - ry of the lat - ter day: Al - rea - dy is the dawn begun Which marks at hand a ris - ing sun!
2. "Be-hold the way!" ye her-alds cry: Spare not—but lift your voic - es high: Convey the sound from pole to pole, "Glad tidings," to the cap-tive soul.
3. "Be-hold the way to Zi - on's hill, Where Israel's God de-lights to dwell! He fix - es there his lof-ty throne, And calls the sa-cred place his own."

WILLIAMS. L. M.

Arranged from Templi Carmina.


1. When I sur - vey the wondrous cross, On which the Prince of Glo - ry died, My rich-est gain I count but loss, And pour contempt on all my pride.

Earnest manner.

QUIETUDE. L. M.

T. E. P.

1. Come, Ho-ly Spir - it, calm my mind, And fit me to approach my God; Remove each vain, each worldly thought, And lead me to thy blest a - bode.
2. Hast thou im-part - ed to my soul A liv-ing spark of ho - ly fire? Oh, kin-dle now the sa - cred flame, And make me burn with pure de - sire.
3. A brighter faith and hope im - part, And let me now my Sav-iour see; Oh, soothe and cheer my burdened heart, And bid my spir - it rest in thee.

With Confidence.

CROSS. L. M.

1. When I sur-vey the wondrous cross On which the Prince of glo-ry died, My rich-est gain I count but loss, And pour contempt on all my pride.

2. For-bid it, Lord, that I should boast, Save in the death of Christ, my God; All the vain things that charm me most—I sac-ri-fice them to his blood.

3. Were the whole realm of nature mine, That were an offering far too small: Love so a-maz-ing, so di-vine, Demands my life, my life, my all!

SWEETSER. L. M.

F. MENDELSSOHN BARTHOLDY.

Why droops my soul, with grief oppress'd? Whence these wild tumults in my breast? Is there no balm to heal my wound? No kind physician to be found, No kind physician to be found?

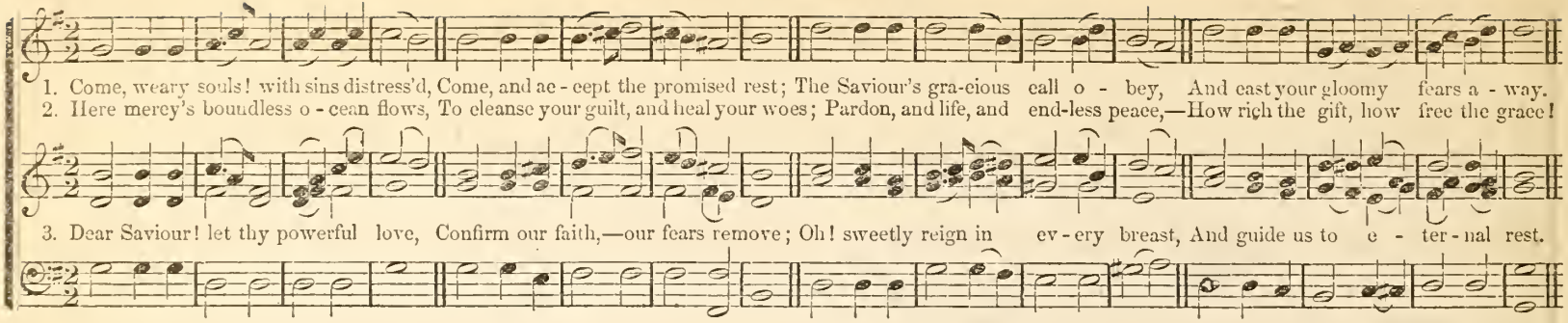
BROOKHAVEN. L. M.

GEO. MUNROE.

1. At an-chor laid, re-mote from home, Toil-ing I cry, sweet Spir-it, come! Ce-les-tial breeze, no long-er stay, But swell my sails, and speed my way.

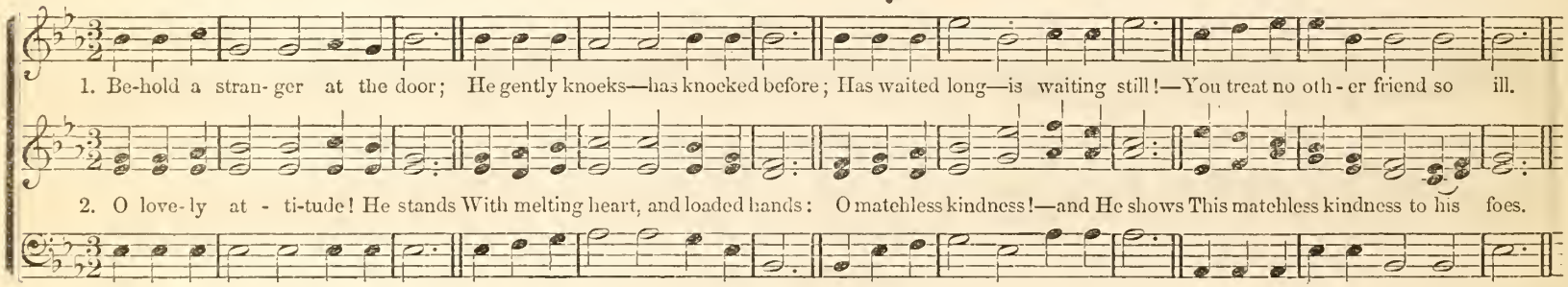
2. Fain would I mount, fain would I glow, And loose my ca-ble from be-low; But I can on-ly spread my sail, Thou, thou must breathe th'auspicious gale.

ARNOLD. L. M.


1. Come, weary souls! with sins distress'd, Come, and ac - cept the promised rest; The Saviour's gra-cious call o - bey, And cast your gloomy fears a - way.
2. Here mercy's boundless o - cean flows, To cleanse your guilt, and heal your woes; Pardon, and life, and end-less peace,—How rich the gift, how free the grace!
3. Dear Saviour! let thy powerful love, Confirm our faith,—our fears remove; Oh! sweetly reign in ev - ery breast, And guide us to e - ter - nal rest.

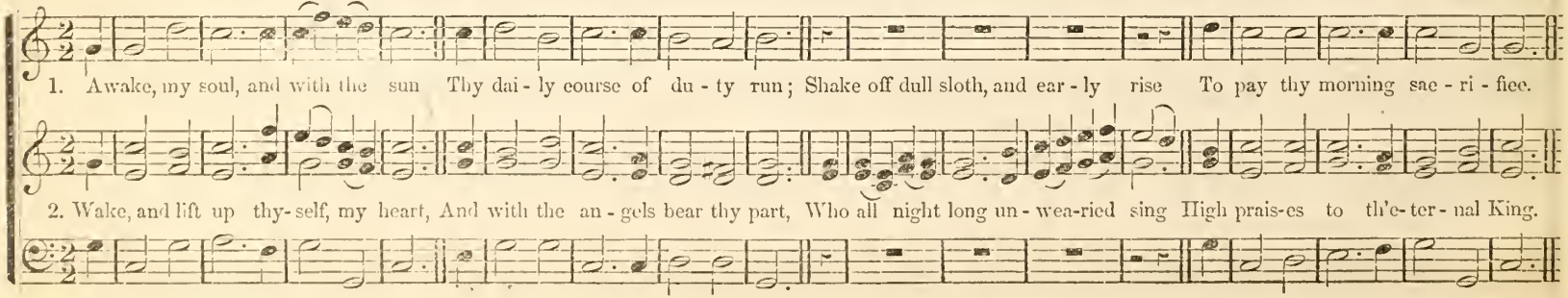
LENA. L. M.

W. G. BOLT.


1. Be-hold a stran - ger at the door; He gently knocks—has knocked before; Has waited long—is waiting still!—You treat no oth - er friend so ill.
2. O love - ly at - ti-tude! He stands With melting heart, and loaded hands: O matchless kindness!—and He shows This matchless kindness to his foes.

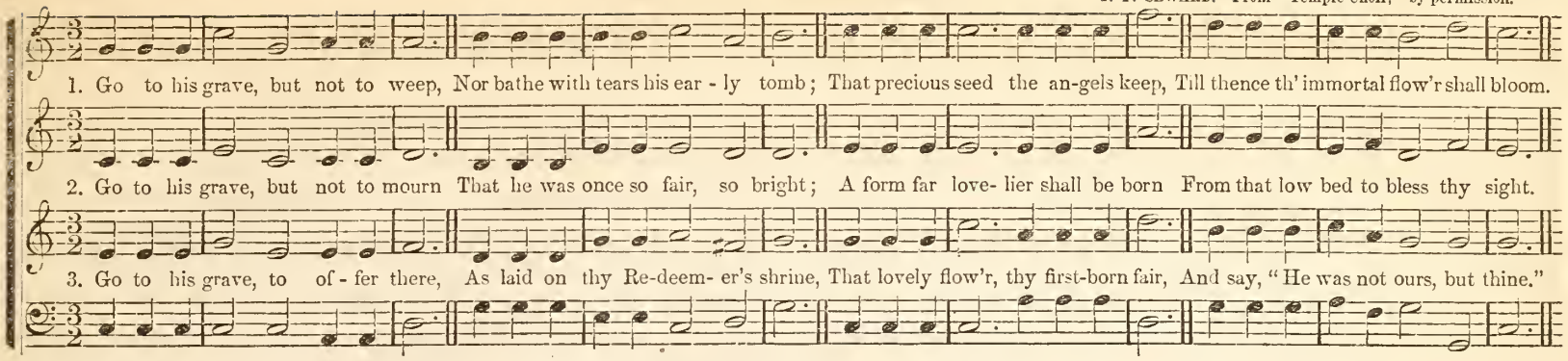
JUPITER. L. M.

J. COPPS.


1. Awake, my soul, and with the sun Thy dai - ly course of du - ty run; Shake off dull sloth, and ear - ly rise To pay thy morning sac - ri - fice.
2. Wake, and lift up thy-self, my heart, And with the an - gels bear thy part, Who all night long un - wea-ried sing High prais-es to th'e-ter - nal King.

DOLBEAR. L. M.

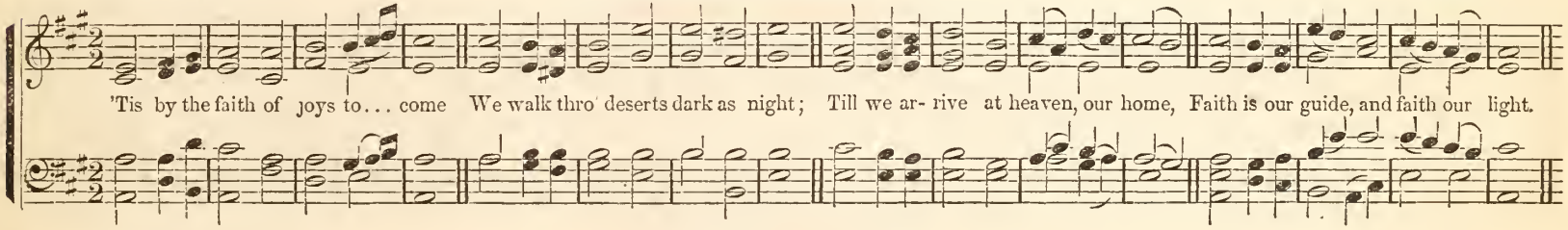
T. F. SEWARD. From "Temple Choir," by permission.


1. Go to his grave, but not to weep, Nor bathe with tears his ear - ly tomb; That precious seed the an-gels keep, Till thence th' immortal flow'r shall bloom.
2. Go to his grave, but not to mourn That he was once so fair, so bright; A form far love- lier shall be born From that low bed to bless thy sight.
3. Go to his grave, to of - fer there, As laid on thy Re-deem- er's shrine, That lovely flow'r, thy first-born fair, And say, "He was not ours, but thine."

With earnestness.

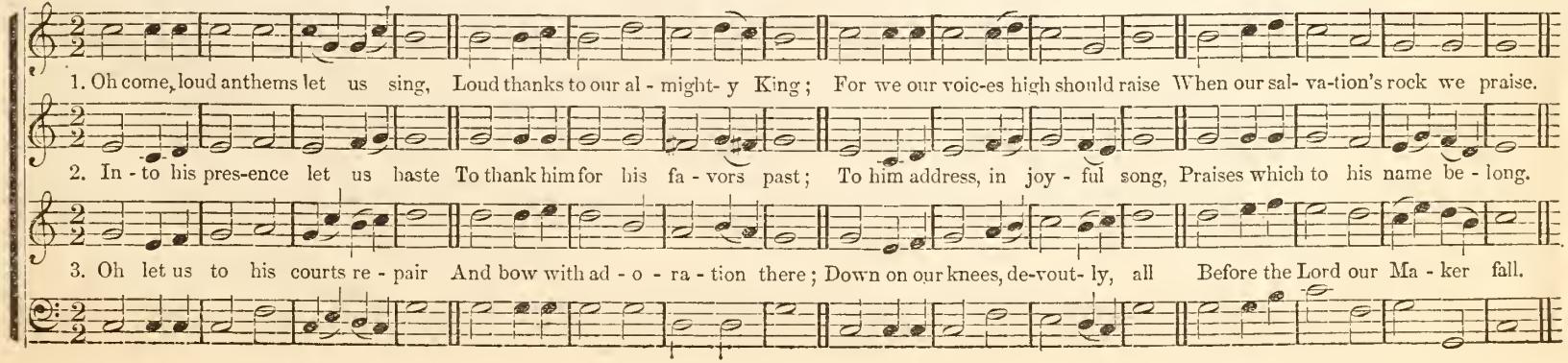
ELLENTHORPE. L. M.

LINLEY.


'Tis by the faith of joys to... come We walk thro' deserts dark as night; Till we ar- rive at heaven, our home, Faith is our guide, and faith our light.

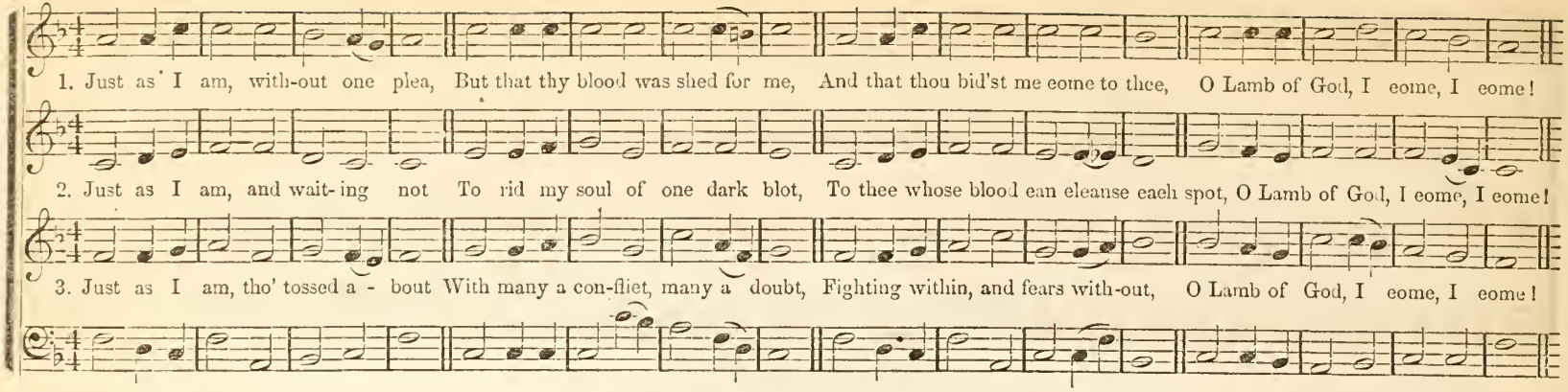
With dignity.

DYER. L. M.


1. Oh come, loud anthems let us sing, Loud thanks to our al - might- y King; For we our voic-es high should raise When our sal- va-tion's rock we praise.
2. In - to his pres-ence let us haste To thank him for his fa - vors past; To him address, in joy - ful song, Praises which to his name be - long.
3. Oh let us to his courts re - pair And bow with ad - o - ra - tion there; Down on our knees, de-vout- ly, all Before the Lord our Ma - ker fall.

REPENTANCE. L. M.

T. E. P.


1. Just as I am, with-out one plea, But that thy blood was shed for me, And that thou bid'st me come to thee, O Lamb of God, I come, I come!
2. Just as I am, and wait-ing not To rid my soul of one dark blot, To thee whose blood can cleanse each spot, O Lamb of God, I come, I come!
3. Just as I am, tho' tossed a - bout With many a con-flict, many a doubt, Fighting within, and fears with-out, O Lamb of God, I come, I come!

Cheerful and Flowing.

BEULAH. L. M.

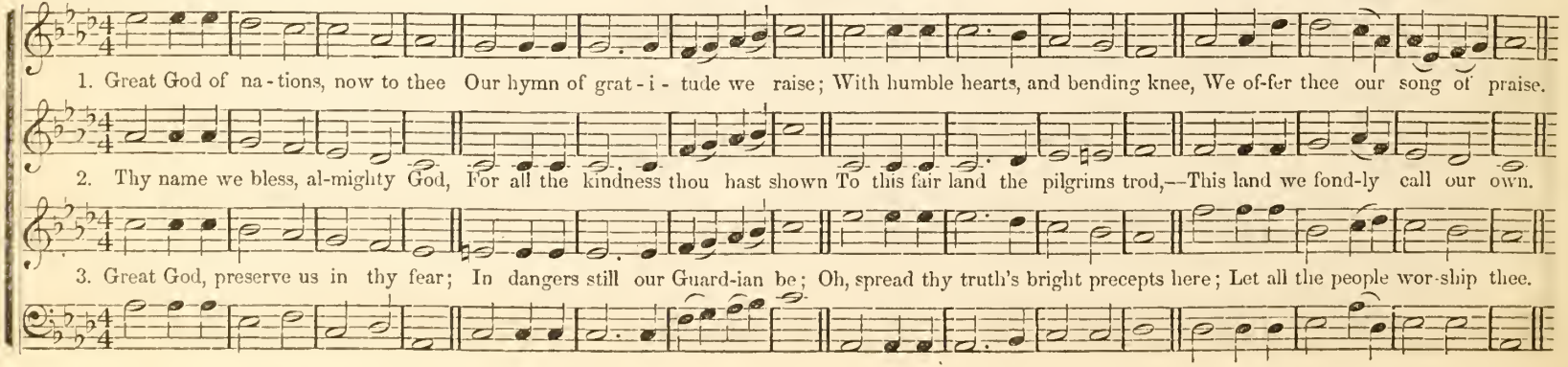
T. E. P.

There is a stream, whose gentle flow Supplies the cit-y of our God, Life, love, and joy still glid-ing thro', And watering our di - vine a - bode.

Maestoso.

SAFALA. L. M.

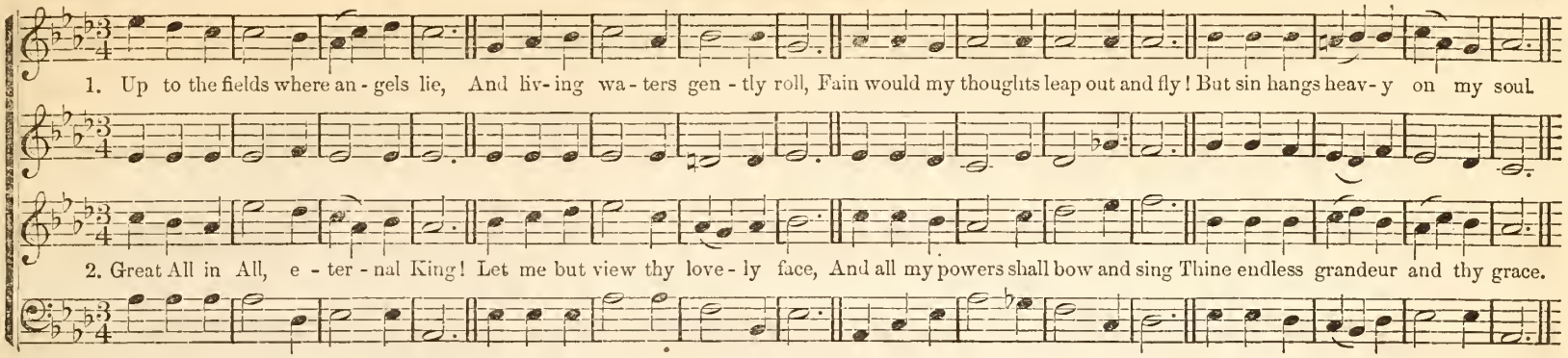
H. G. GREATOREX. By Permission.


1. Great God of na-tions, now to thee Our hymn of grat-i - tude we raise; With humble hearts, and bending knee, We of-fer thee our song of praise.
2. Thy name we bless, al-mighty God, For all the kindness thou hast shown To this fair land the pilgrims trod,—This land we fond-ly call our own.
3. Great God, preserve us in thy fear; In dangers still our Guard-ian be; Oh, spread thy truth's bright precepts here; Let all the people wor-ship thee.

Distinctly.

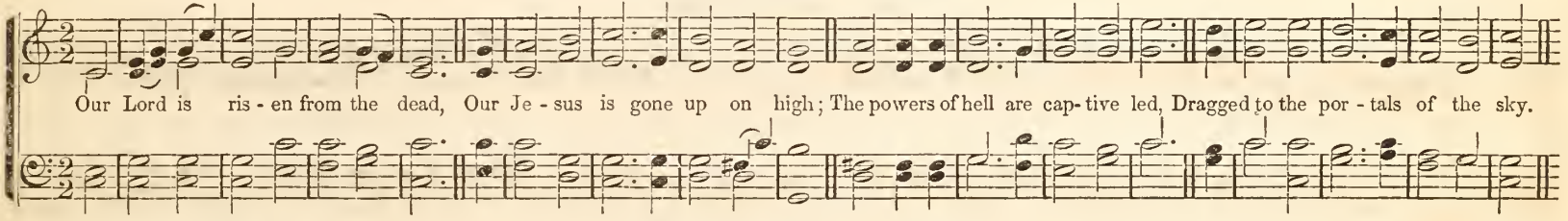
ASPIRATION. L. M.

T. E. PERKINS.


1. Up to the fields where an - gels lie, And liv- ing wa - ters gen - tly roll, Fain would my thoughts leap out and fly! But sin hangs heav- y on my soul.
2. Great All in All, e - ter - nal King! Let me but view thy love - ly face, And all my powers shall bow and sing Thine endless grandeur and thy grace.

ARNHEIM. L. M.

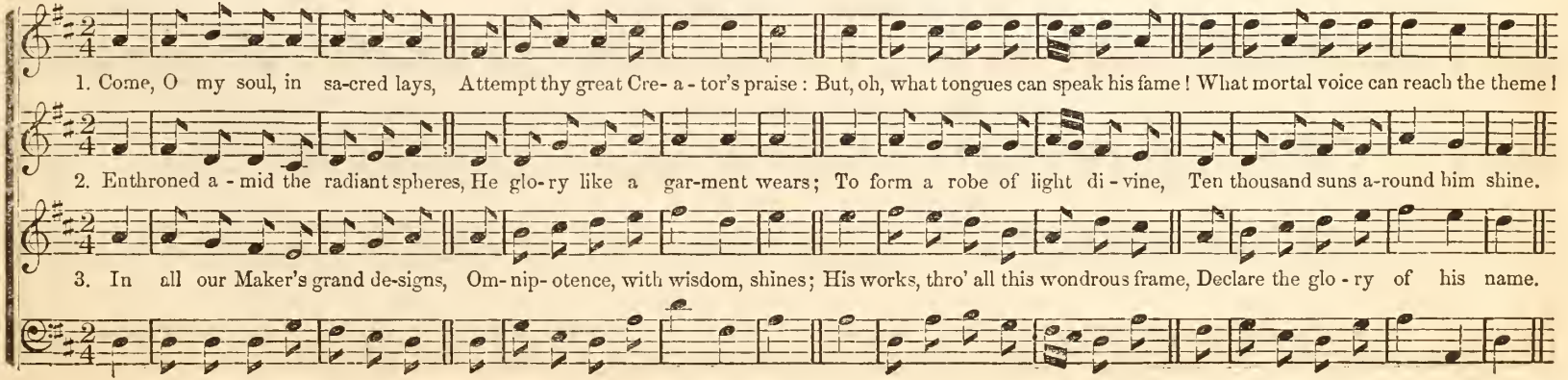
S. HOLYOKE.


Our Lord is ris - en from the dead, Our Je - sus is gone up on high; The powers of hell are cap- tive led, Dragged to the por - tals of the sky.

Don't hurry the time.

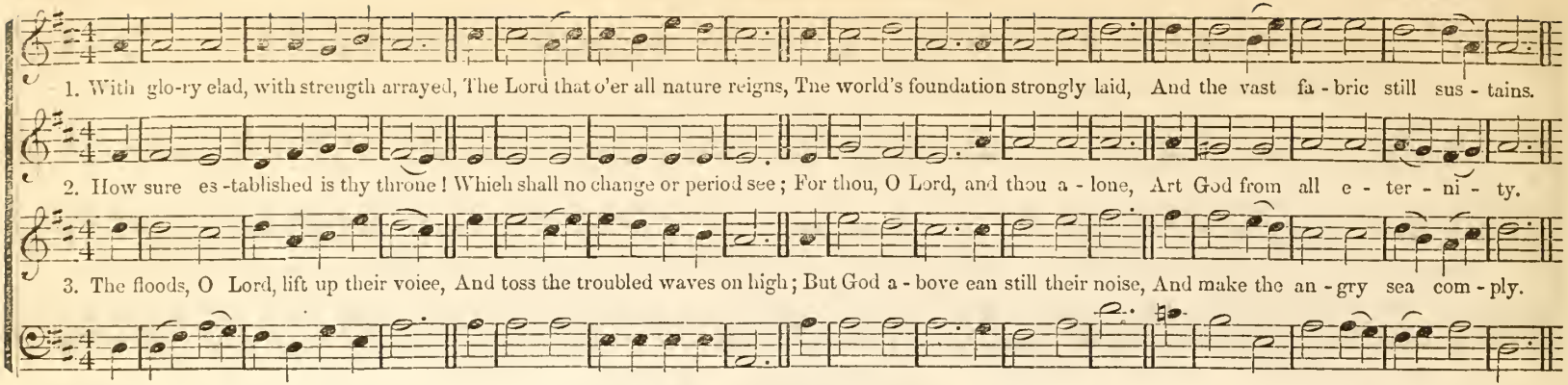
RADIANCE. L. M.

A. C. WILLIAMS.


1. Come, O my soul, in sa-cred lays, Attempt thy great Cre- a - tor's praise: But, oh, what tongues can speak his fame! What mortal voice can reach the theme!
2. Enthroned a - mid the radiant spheres, He glo-ry like a gar-ment wears; To form a robe of light di - vine, Ten thousand suns a-round him shine.
3. In all our Maker's grand de-signs, Om- nip- otence, with wisdom, shines; His works, thro' all this wondrous frame, Declare the glo - ry of his name.

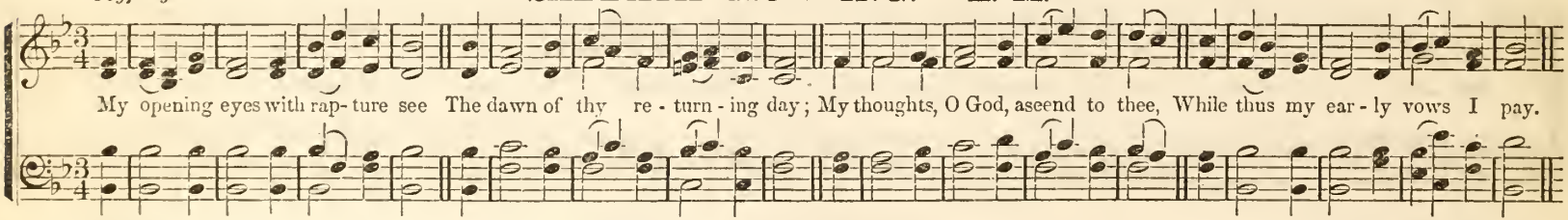
WERNER. L. M.

J. M. NORTH.


1. With glo-ry clad, with strength arrayed, The Lord that o'er all nature reigns, The world's foundation strongly laid, And the vast fa - bric still sus - tains.
2. How sure es-tablished is thy throne! Which shall no change or period see; For thou, O Lord, and thou a - lone, Art God from all e - ter - ni - ty.
3. The floods, O Lord, lift up their voice, And toss the troubled waves on high; But God a - bove can still their noise, And make the an - gry sea com - ply.

SABBATH MORNING. L. M.

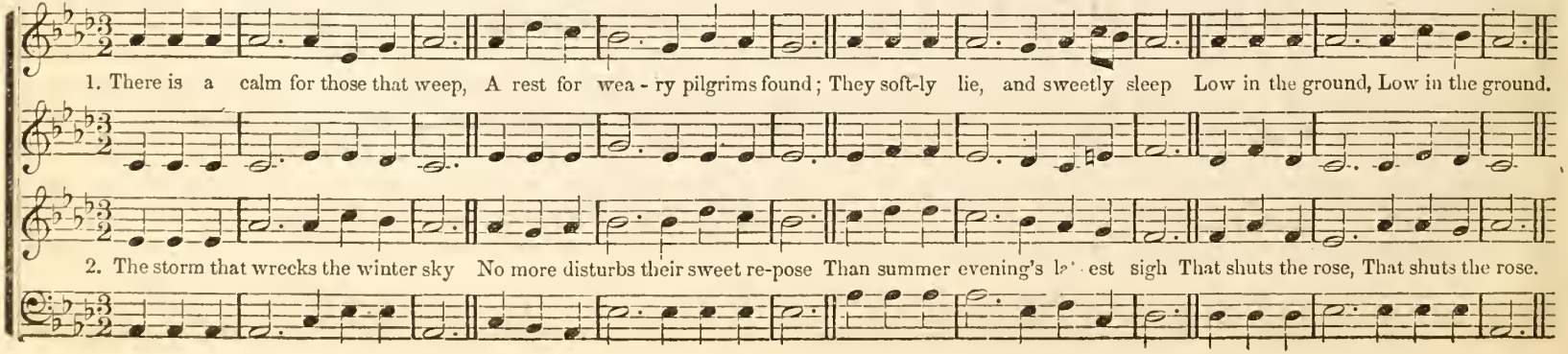
Joyfully.


My opening eyes with rap- ture see The dawn of thy re - turn - ing day; My thoughts, O God, ascend to thee, While thus my ear - ly vows I pay.

DELAWARE. L. M., or 8s & 4s.

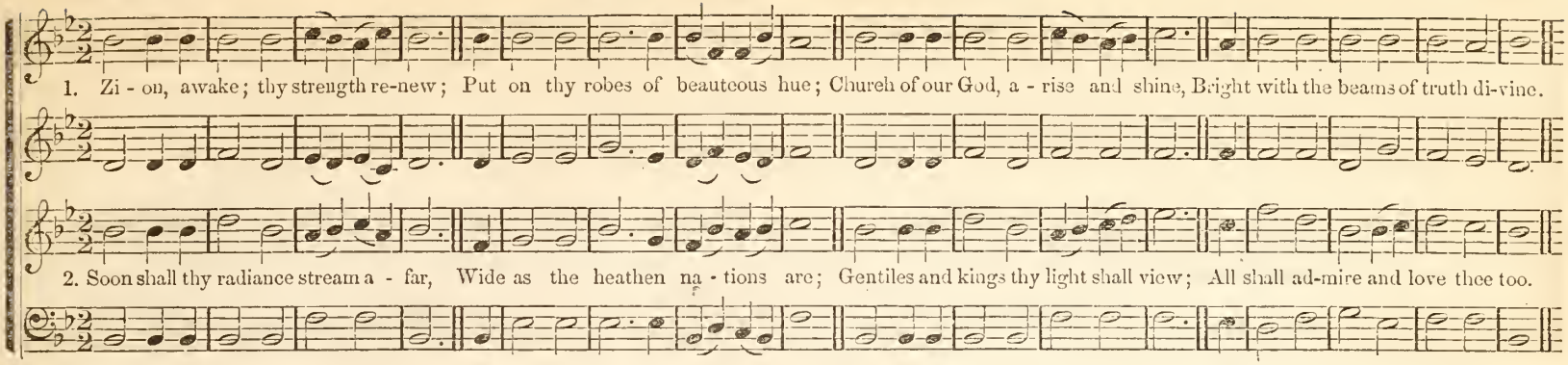
Recitando. Gently.

T. E. PERKINS.


1. There is a calm for those that weep, A rest for wea - ry pilgrims found; They soft-ly lie, and sweetly sleep Low in the ground, Low in the ground.
2. The storm that wrecks the winter sky No more disturbs their sweet re-pose Than summer evening's la' est sigh That shuts the rose, That shuts the rose.

With Energy.

KING STREET. L. M.


1. Zi - on, awake; thy strength re-new; Put on thy robes of beauteous hue; Church of our God, a - rise and shine, Bright with the beams of truth di-vine.
2. Soon shall thy radiance stream a - far, Wide as the heathen na - tions are; Gentiles and kings thy light shall view; All shall ad-mire and love thee too.

PORTLAND. L. M.

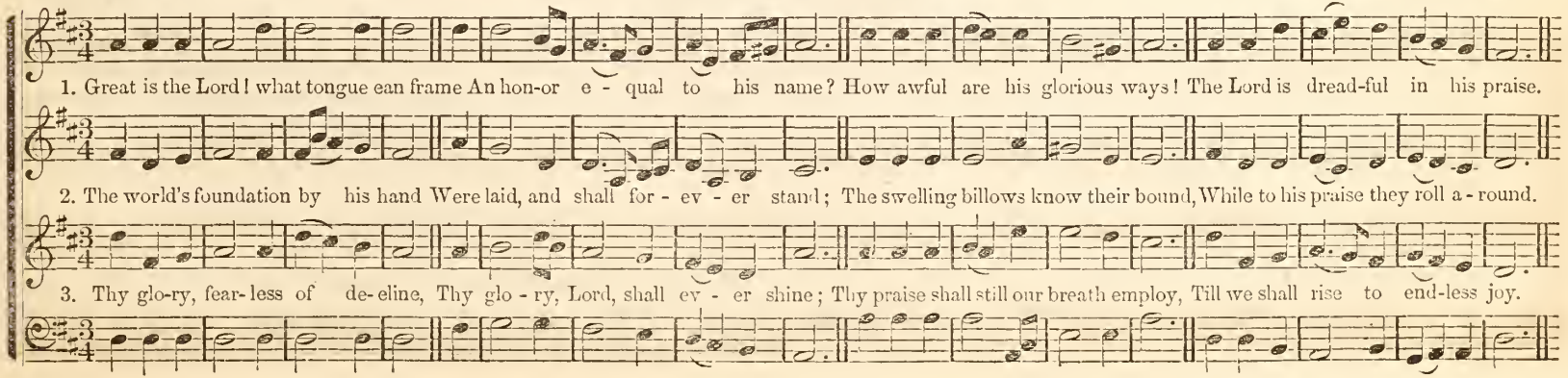
E. HOWE, Jr.

1. Why will ye waste on trifling cares That life which God's compassion spares, While, in the various range of thought, The one thing needful is for - got.

Maestoso.

BLENDON. L. M.

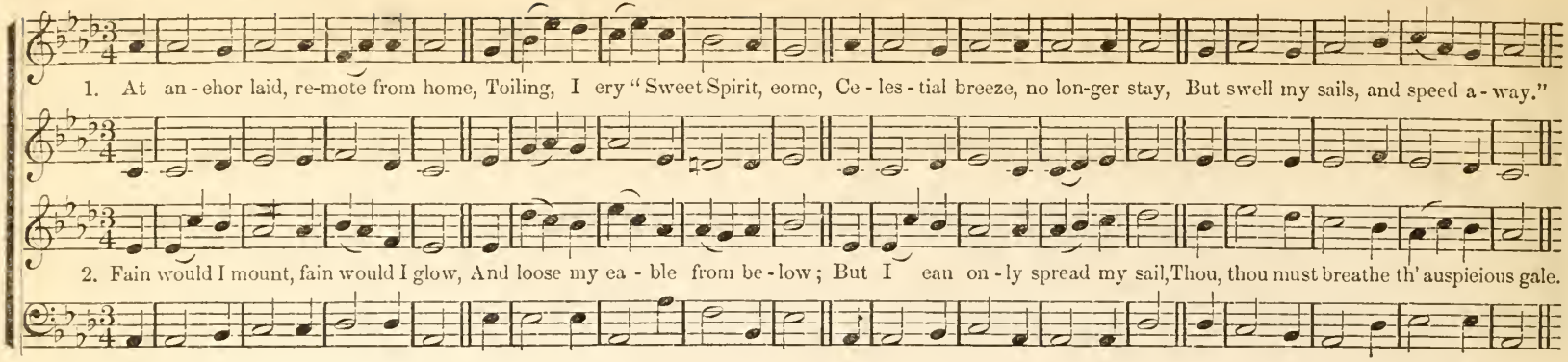
F. GIARDINI.


1. Great is the Lord! what tongue can frame An hon-or e - qual to his name? How awful are his glorious ways! The Lord is dread-ful in his praise.
2. The world's foundation by his hand Were laid, and shall for - ev - er stand; The swelling billows know their bound, While to his praise they roll a - round.
3. Thy glo-ry, fear-less of de-cline, Thy glo - ry, Lord, shall ev - er shine; Thy praise shall still our breath employ, Till we shall rise to end-less joy.

130 *Smooth, flowing manner.*

WADING RIVER. L. M.

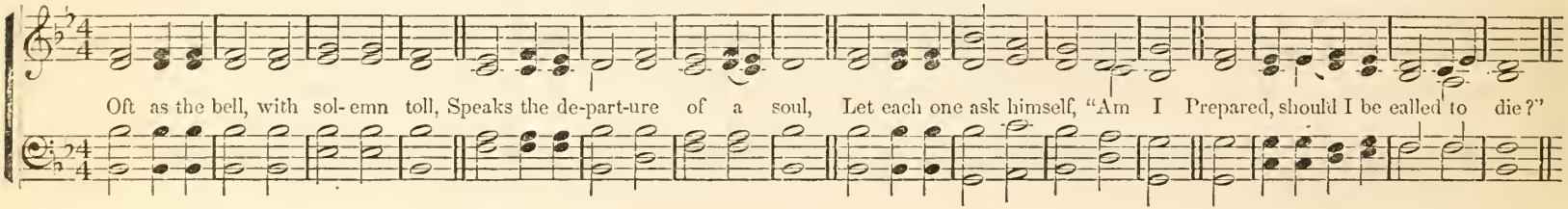
T. E. PERKINS.


1. At an - chor laid, re-mote from home, Toiling, I ery "Sweet Spirit, come, Ce - les - tial breeze, no lon-ger stay, But swell my sails, and speed a - way."
2. Fain would I mount, fain would I glow, And loose my ea - ble from be - low; But I can on - ly spread my sail, Thou, thou must breathe th' auspieious gale.

Solemnly.

TOLLING. L. M.

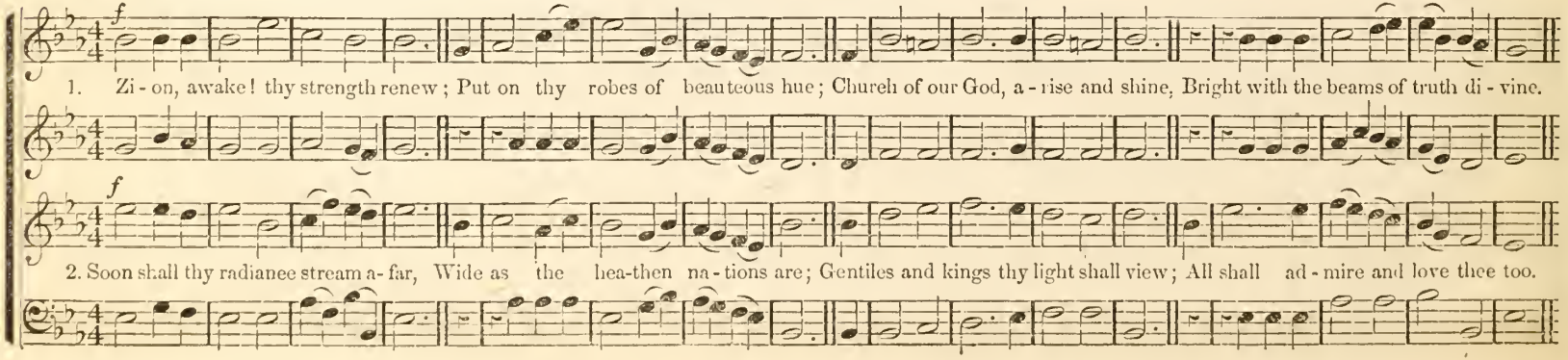
By Permission.


Oft as the bell, with sol- emn toll, Speaks the de-part-ure of a soul, Let each one ask himself, "Am I Prepared, should I be called to die?"

With Vigor.

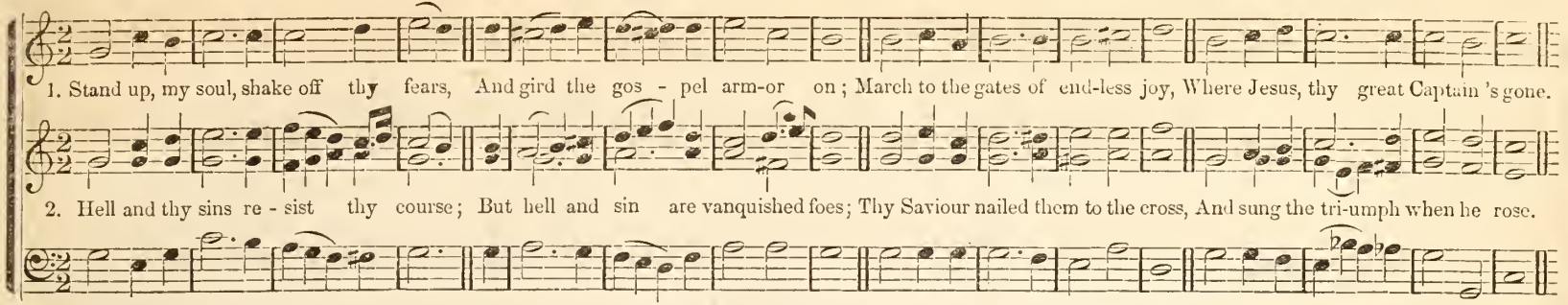
ZION. L. M.

T. E. P.


f
1. Zi - on, awake! thy strength renew; Put on thy robes of beauteous hue; Church of our God, a - rise and shine, Bright with the beams of truth di - vine.
f
2. Soon shall thy radiance stream a- far, Wide as the hea-then na - tions are; Gentiles and kings thy light shall view; All shall ad - mire and love thee too.

Allegro.

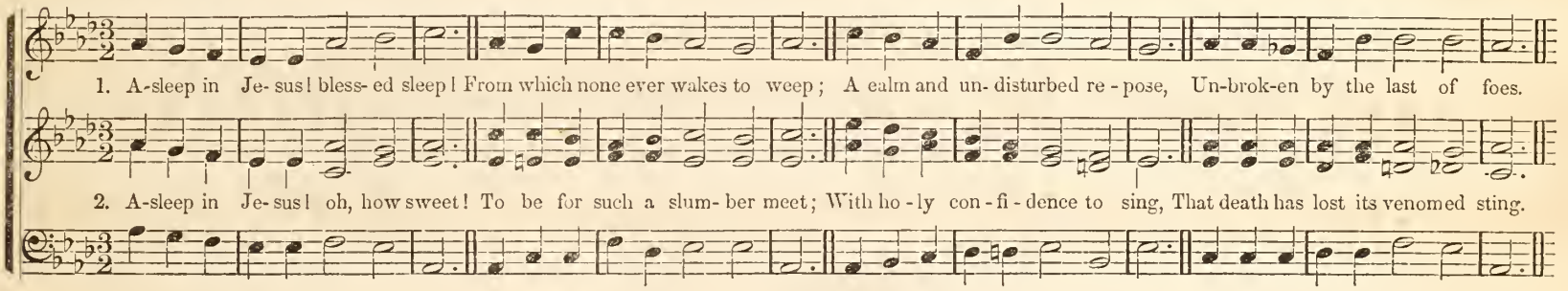
RAVENSWOOD. L. M


1. Stand up, my soul, shake off thy fears, And gird the gos - pel arm-or on; March to the gates of end-less joy, Where Jesus, thy great Captain 's gone.
2. Hell and thy sins re - sist thy course; But hell and sin are vanquished foes; Thy Saviour nailed them to the cross, And sung the tri-umph when he rose.

Distinct manner.

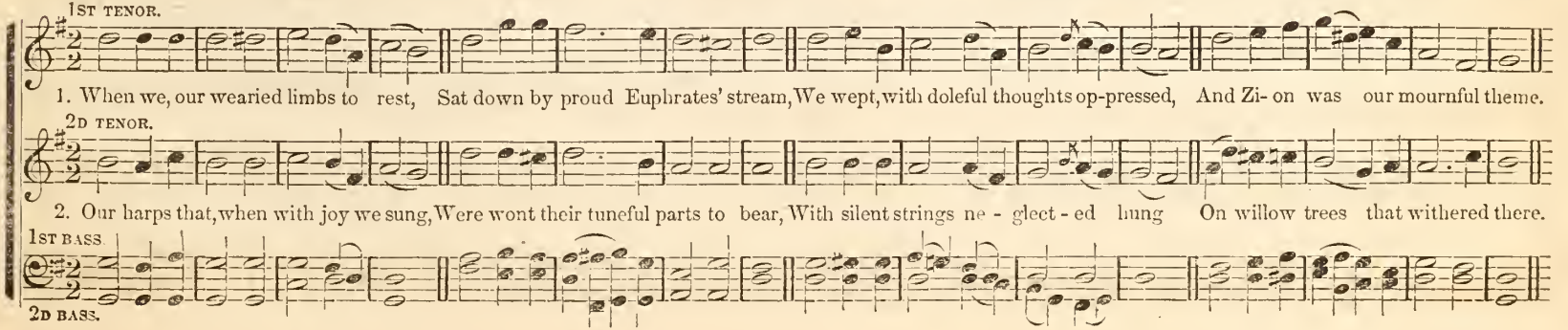
ORVILLE. L. M.

W. F. SHERWIN.


1. A-sleep in Je- sus! bless- ed sleep! From which none ever wakes to weep; A calm and un- disturbed re - pose, Un-brok-en by the last of foes.
2. A-sleep in Je- sus! oh, how sweet! To be for such a slum- ber meet; With ho - ly con - fi - dence to sing, That death has lost its venomed sting.

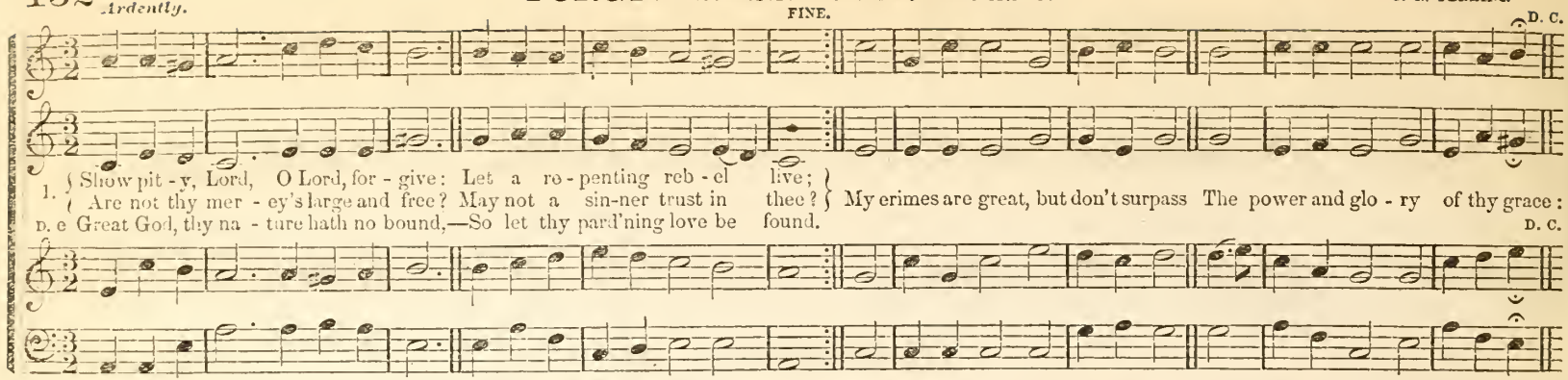
ORANGE. L. M. [For Male Voices.]

J. E. GOULD. By permission.


1ST TENOR.
1. When we, our wearied limbs to rest, Sat down by proud Euphrates' stream, We wept, with doleful thoughts op-pressed, And Zi- on was our mournful theme.
2D TENOR.
2. Our harps that, when with joy we sung, Were wont their tuneful parts to bear, With silent strings ne - glect - ed hung On willow trees that withered there.
1ST BASS.
2D BASS.

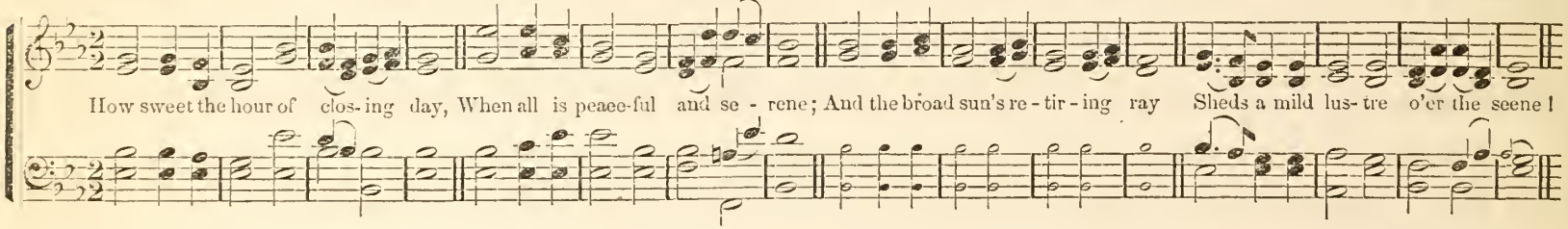
FORGIVENESS. L. M. Double.

Ardently. T. E. PERKINS.


FINE.
D. C.
1. Show pit - y, Lord, O Lord, for - give: Let a re - penting reb - el live;
Are not thy mer - ey's large and free? May not a sin-ner trust in thee?
My crimes are great, but don't surpass The power and glo - ry of thy grace:
D. C. Great God, thy na - ture hath no bound,—So let thy pard'ning love be found.
D. C.

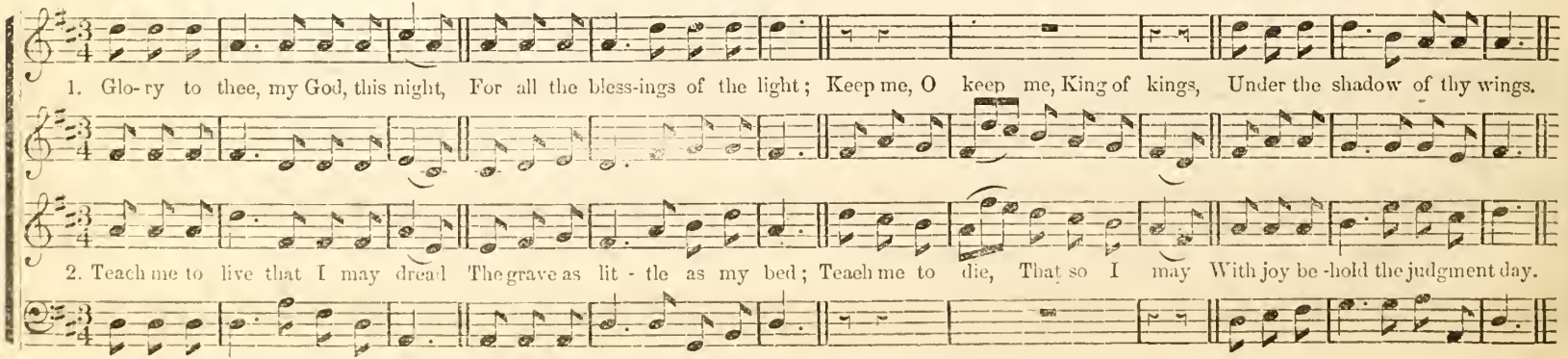
BERA. L. M.

Gently. J. E. GOULD.


How sweet the hour of clos-ing day, When all is peace-ful and se - rene; And the broad sun's re - tir - ing ray Sheds a mild lus-tre o'er the scene!

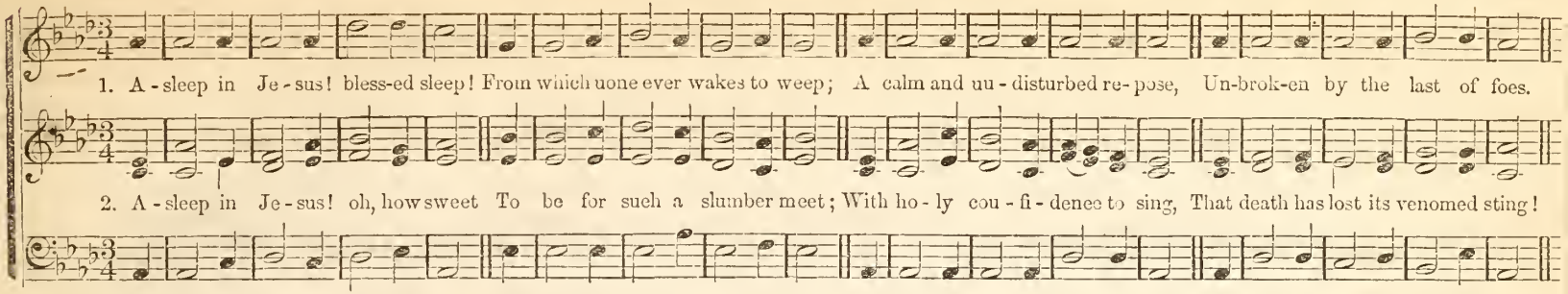
CAMPION. L. M.

In Chanting Style. Cheerful. W. U. BUTCHER.


1. Glo-ry to thee, my God, this night, For all the bless-ings of the light; Keep me, O keep me, King of kings, Under the shadow of thy wings.
2. Teach me to live that I may dread The grave as lit - tle as my bed; Teach me to die, That so I may With joy be-hold the judgment day.

RESIGNED. L. M

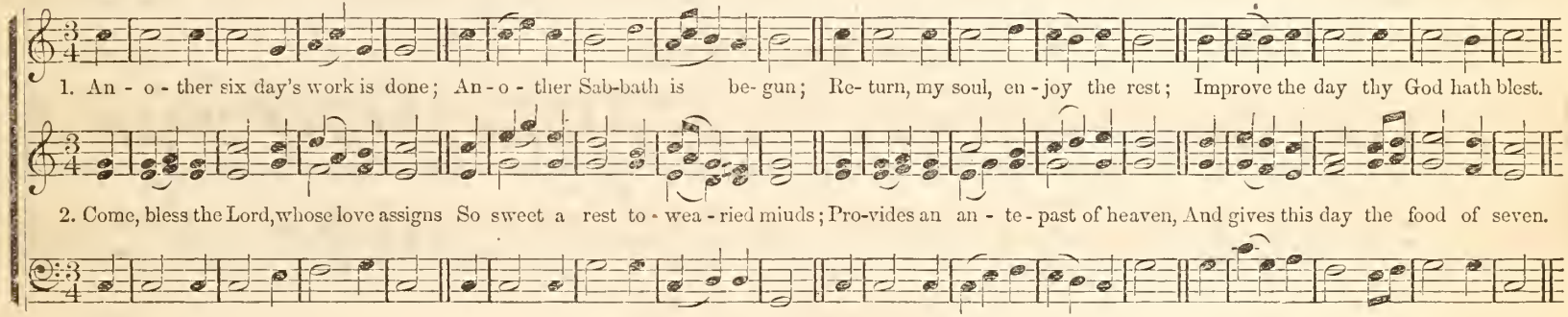
J. K. JARVIS.


1. A - sleep in Je - sus! bless-ed sleep! From which none ever wakes to weep; A calm and un - disturbed re - pose, Un-brok-en by the last of foes.
2. A - sleep in Je - sus! oh, how sweet To be for such a slumber meet; With ho - ly con - fi - dence to sing, That death has lost its venomed sting!

NORFOLK. L. M.

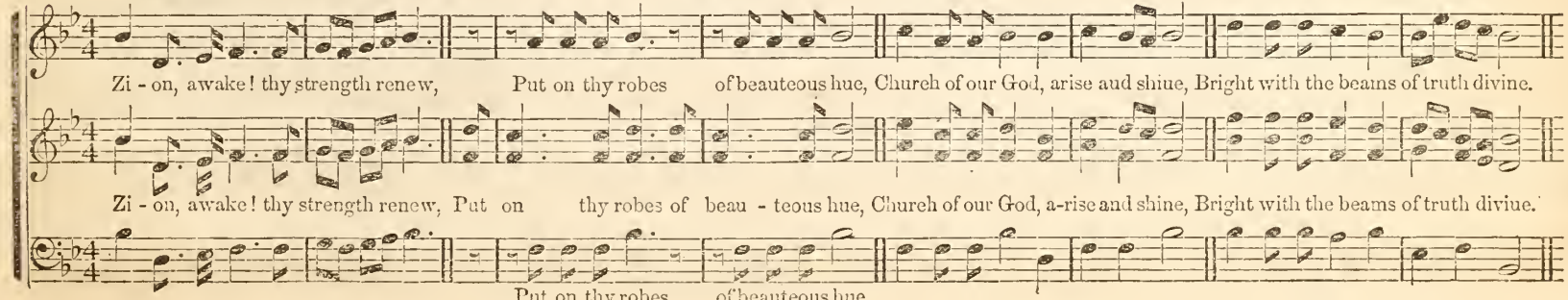
Moderato.

Mrs. S. A. GARDNER.


1. An - o - ther six day's work is done; An - o - ther Sab-bath is be- gun; Re- turn, my soul, en - joy the rest; Improve the day thy God hath blest.
2. Come, bless the Lord, whose love assigns So sweet a rest to - wea - ried minds; Pro-vides an an - te - past of heaven, And gives this day the food of seven.

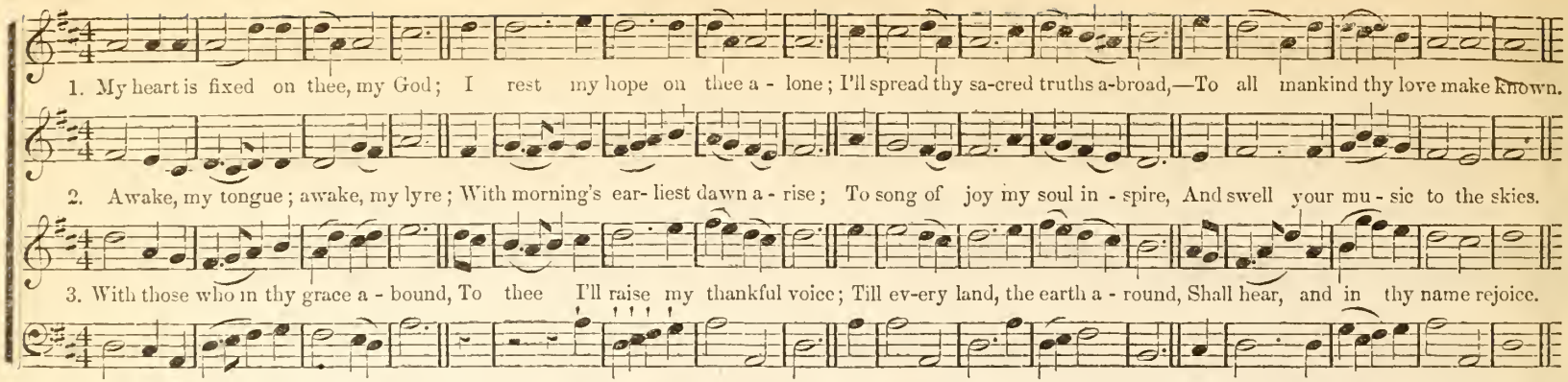
SALMON. L. M.

H. B. STRICKLAND.


Zi - on, awake! thy strength renew, Put on thy robes of beauteous hue, Church of our God, arise and shine, Bright with the beams of truth divine.
Zi - on, awake! thy strength renew, Put on thy robes of beau - teous hue, Church of our God, a-rise and shine, Bright with the beams of truth divine.
Put on thy robes of beauteous hue,

MOORE. L. M.

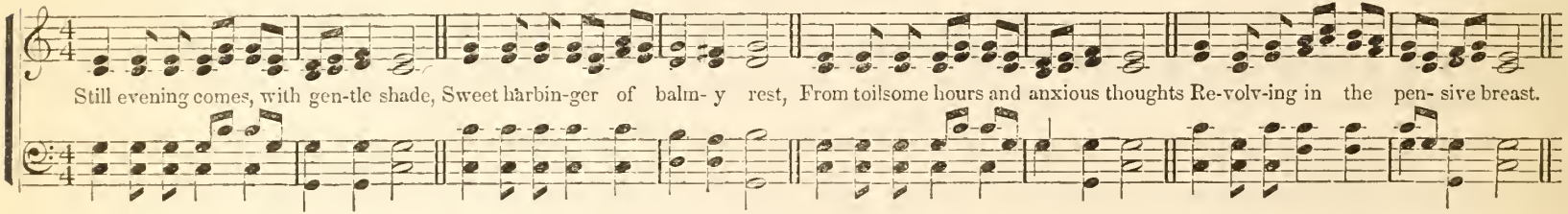
T. E. PERKINS.


1. My heart is fixed on thee, my God; I rest my hope on thee a - lone; I'll spread thy sa-cred truths a-broad,—To all mankind thy love make known.
2. Awake, my tongue; awake, my lyre; With morning's ear- liest dawn a - rise; To song of joy my soul in - spire, And swell your mu - sic to the skies.
3. With those who in thy grace a - bound, To thee I'll raise my thankful voice; Till ev-ery land, the earth a - round, Shall hear, and in thy name rejoice.

DAWKINS. L. M.

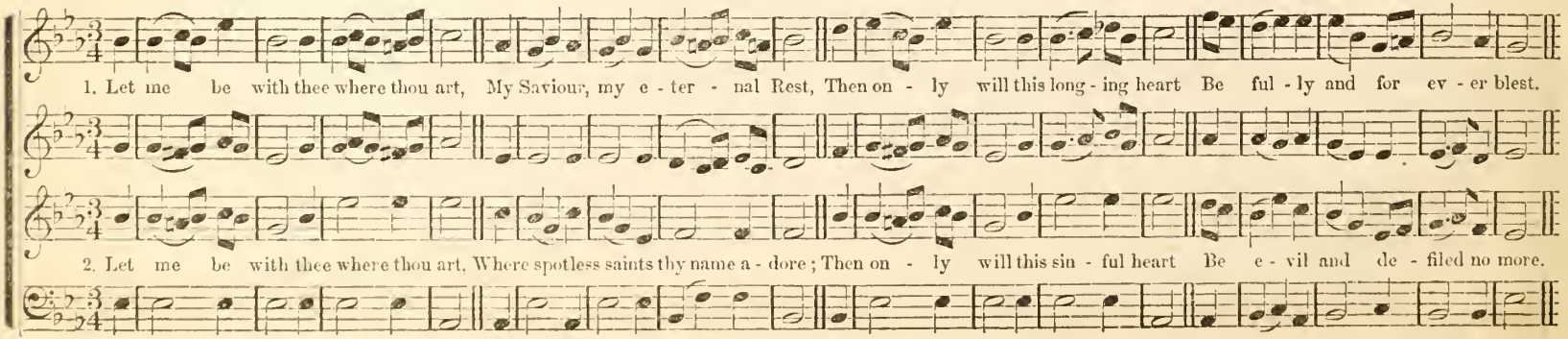
Slow and Gentle.

J. H. TENNEY.

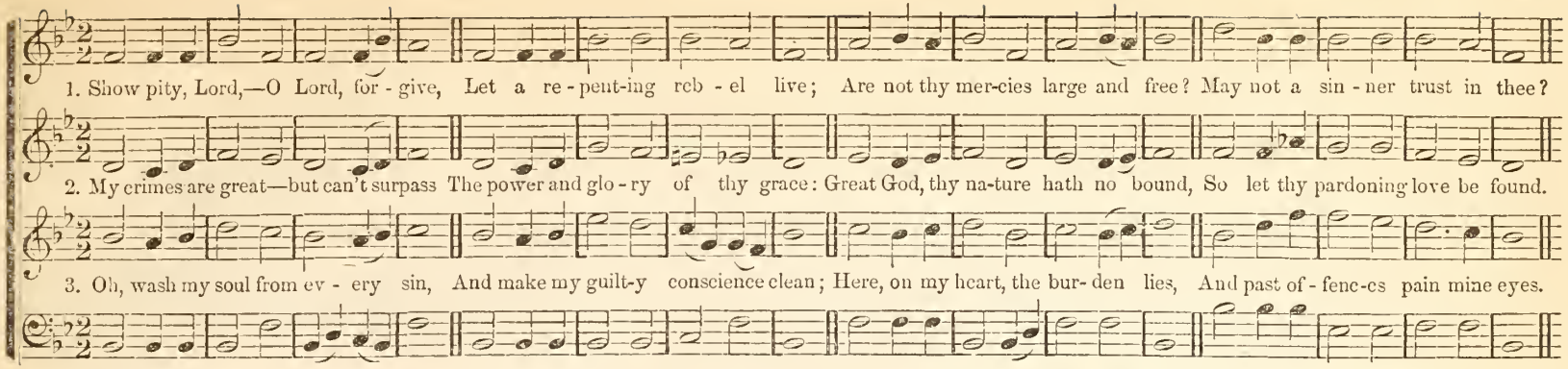

Still evening comes, with gen-tle shade, Sweet harbin-ger of balm- y rest, From toilsome hours and anxious thoughts Re-volv-ing in the pen- sive breast.

STARKEY. L. M.

T. E. P.


1. Let me be with thee where thou art, My Saviour, my e - ter - nal Rest, Then on - ly will this long - ing heart Be ful - ly and for ev - er blest.
2. Let me be with thee where thou art, Where spotless saints thy name a - dore; Then on - ly will this sin - ful heart Be e - vil and de - filed no more.

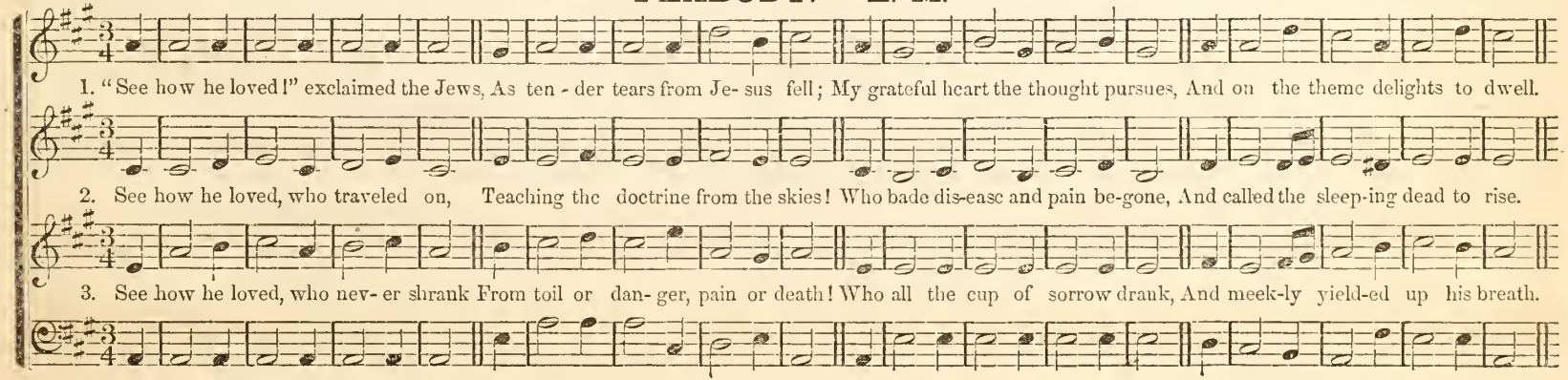
PARKER. L. M.


1. Show pity, Lord,—O Lord, for - give, Let a re - pent-ing reb - el live; Are not thy mer-cies large and free? May not a sin - ner trust in thee?
2. My crimes are great—but can't surpass The power and glo - ry of thy grace: Great God, thy na-ture hath no bound, So let thy pardoning love be found.
3. Oh, wash my soul from ev - ery sin, And make my guilt-y conscience clean; Here, on my heart, the bur- den lies, And past of - fenc-es pain mine eyes.

COMMUNION. L. M.

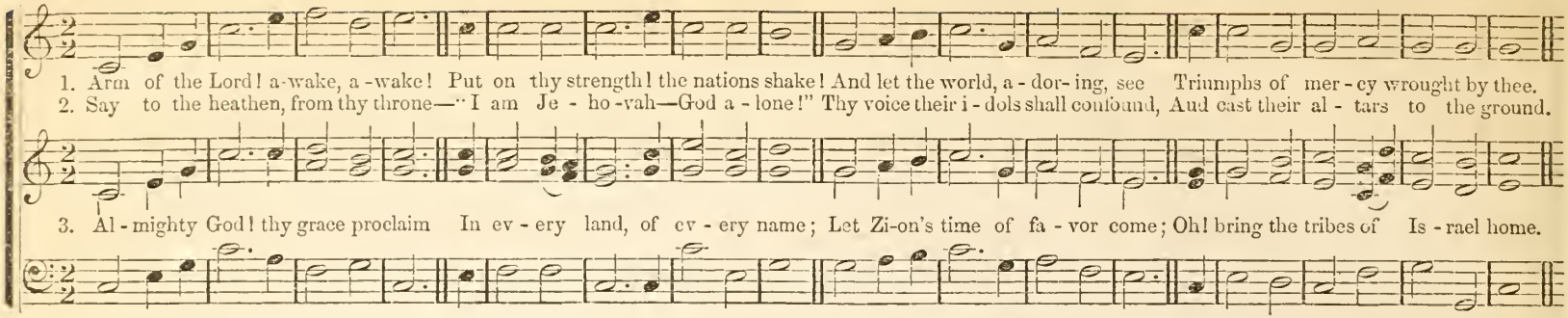
Quietly.
Blest hour, when mortal man re - tires To hold communion with his God, To send to heaven his warm de- sires, And list- en to the sa-cred word.

PEABODY. L. M.


1. "See how he loved!" exclaimed the Jews, As ten - der tears from Je- sus fell; My grateful heart the thought pursues, And on the theme delights to dwell.
2. See how he loved, who traveled on, Teaching the doctrine from the skies! Who bade dis-ease and pain be-gone, And called the sleep-ing dead to rise.
3. See how he loved, who nev- er shrank From toil or dan- ger, pain or death! Who all the cup of sorrow drank, And meek-ly yield-ed up his breath.

HEAVENLY ZION. L. M.

A. S. JENKS. By permission.


1. Arm of the Lord! a-wake, a-wake! Put on thy strength! the nations shake! And let the world, a-dor-ing, see Triumphs of mer-cy wrought by thee.
2. Say to the heathen, from thy throne—"I am Je-ho-vah—God a-lone!" Thy voice their i-dols shall confound, And cast their al-tars to the ground.
3. Al-mighty God! thy grace proclaim In ev-ery land, of ev-ery name; Let Zi-on's time of fa-vor come; Oh! bring the tribes of Is-rael home.

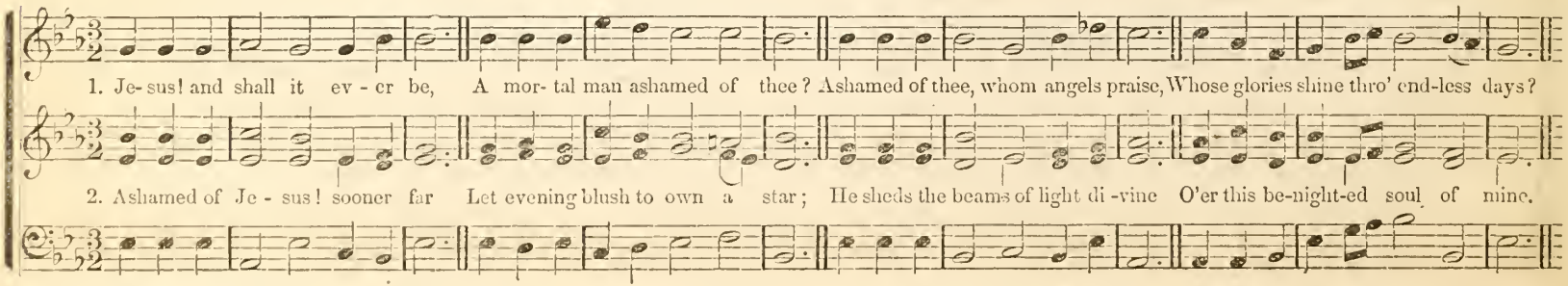
SERVISS. L. M.

W. F. SHERWIN.

1. Thine earthly Sabbaths, Lord, we love, But there's a no-bler rest a-bove: To that our longing souls as-pire, With cheerful hope and strong de-sire.
SOLO.
INST.
2. No more fatigue, no more dis-tress, Nor sin nor death shall reach the place; No groans shall mingle with the songs Which war-ble from im-mor-tal tongues.

MILTON. L. M.

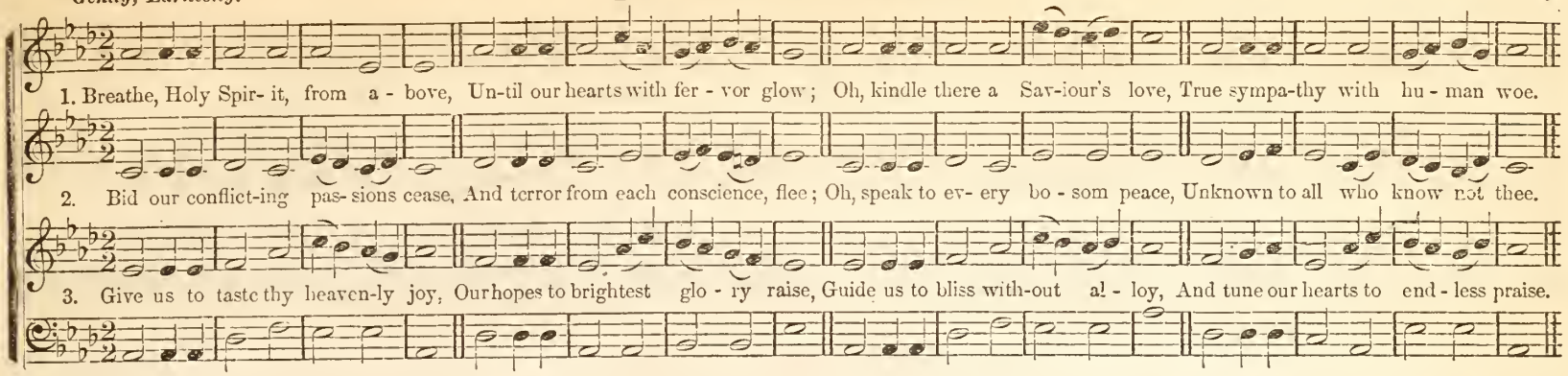
S. J. VAIL. By permission.


1. Je-sus! and shall it ev-er be, A mor-tal man ashamed of thee? Ashamed of thee, whom angels praise, Whose glories shine thro' end-less days?
2. Ashamed of Je-sus! sooner far Let evening blush to own a star; He sheds the beams of light di-vine O'er this be-night-ed soul of mine.

Gently, Earnestly.

INVOCATION. L. M.

T. E. PERKINS. From "Olive Branch."


1. Breathe, Holy Spir- it, from a - bove, Un-til our hearts with fer - vor glow; Oh, kindle there a Sav-iour's love, True sympa-thy with hu - man woe.
2. Bid our conflict-ing pas- sions cease, And terror from each conscience, flee; Oh, speak to ev- ery bo - som peace, Unknown to all who know not thee.
3. Give us to taste thy heaven-ly joy, Our hopes to brightest glo - ry raise, Guide us to bliss with-out a! - loy, And tune our hearts to end - less praise.

PILGRIM'S REPOSE. L. M.

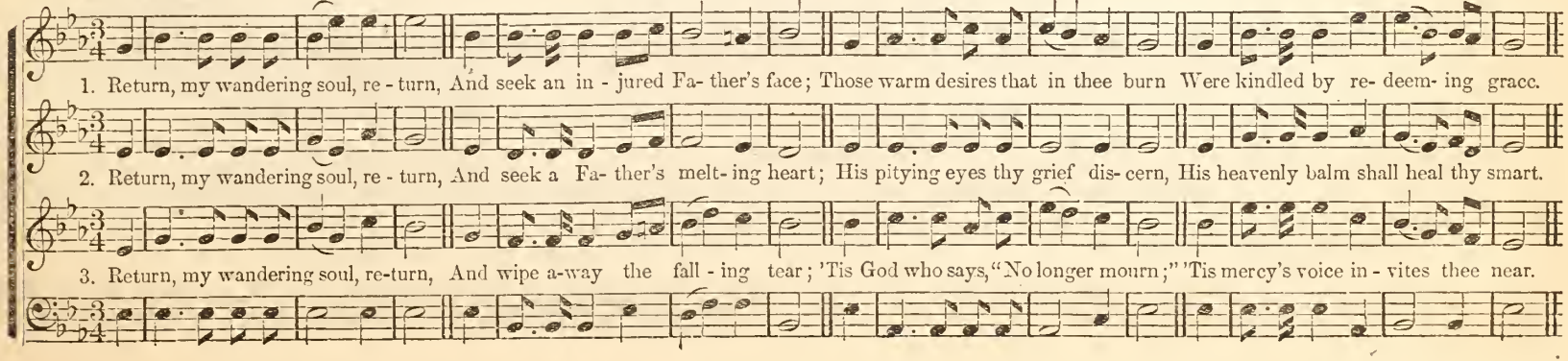
For Men's Voices.

1st and 2d Tenor.
For ev - er shall my song re-cord The truth and mer- cy of the Lord; Mercy and truth for ev- er stand, Like heav'n, es- tab-lished by His hand.
1st and 2d Base.

With Earnestness.

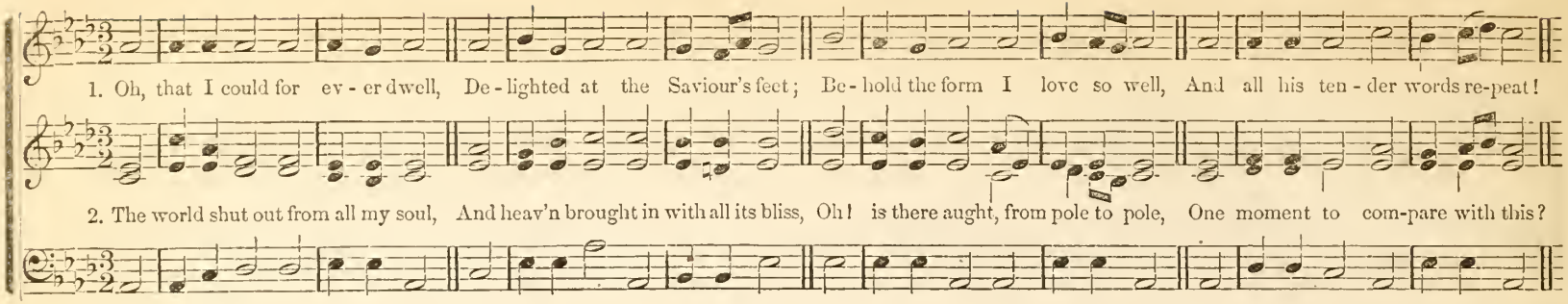
REDEMPTION. L. M.

T. E. P.


1. Return, my wandering soul, re - turn, And seek an in - jured Fa- ther's face; Those warm desires that in thee burn Were kindled by re- deem- ing grace.
2. Return, my wandering soul, re - turn, And seek a Fa- ther's melt- ing heart; His pitying eyes thy grief dis- cern, His heavenly balm shall heal thy smart.
3. Return, my wandering soul, re-turn, And wipe a-way the fall - ing tear; 'Tis God who says, "No longer mourn;" 'Tis mercy's voice in - vites thee near.

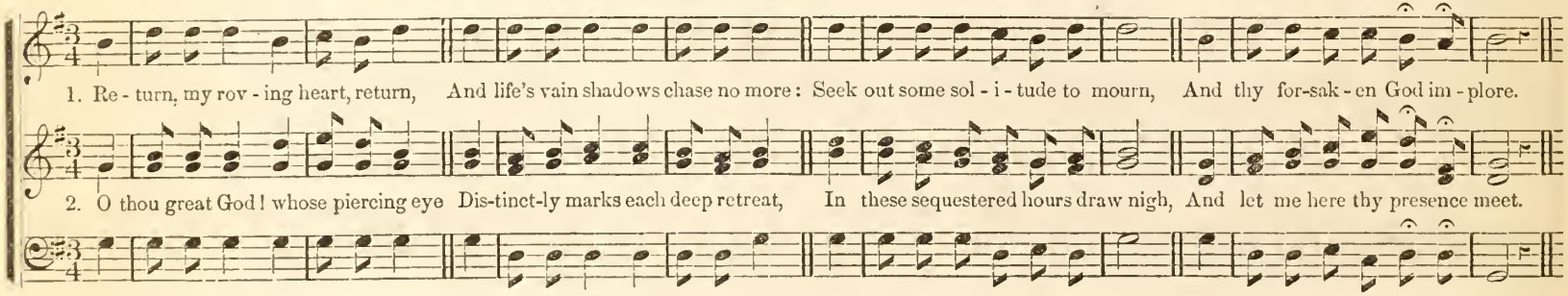
TIDEWAY. L. M.

Arranged.


1. Oh, that I could for ev - er dwell, De - lighted at the Saviour's feet; Be - hold the form I love so well, And all his ten - der words re-peat!
2. The world shut out from all my soul, And heav'n brought in with all its bliss, Oh! is there aught, from pole to pole, One moment to com-pare with this?

TRUSTING. L. M.

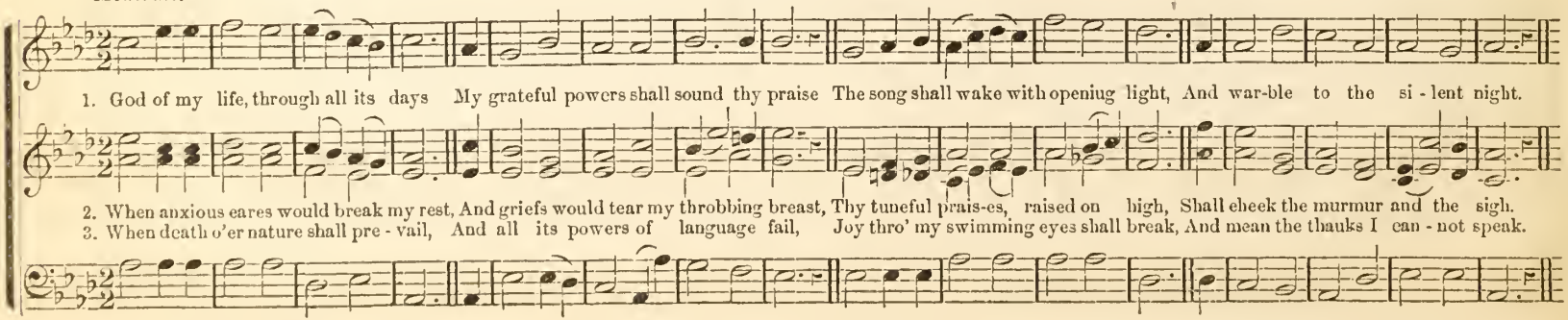
J. L. ANDREWS.


1. Re - turn, my rov - ing heart, return, And life's vain shadows chase no more: Seek out some sol - i - tude to mourn, And thy for-sak - en God im - plore.
2. O thou great God! whose piercing eye Dis-tinct-ly marks each deep retreat, In these sequestered hours draw nigh, And let me here thy presence meet.

SCHUYLKILL. L. M.

Moderato.

W. U. BUTCHER. By permission.


1. God of my life, through all its days My grateful powers shall sound thy praise The song shall wake with openiug light, And war-ble to the si - lent night.
2. When anxious eares would break my rest, And griefs would tear my throbbing breast, Thy tuneful prais-es, raised on high, Shall eheek the murmur and the sigh.
3. When death o'er nature shall pre - vail, And all its powers of language fail, Joy thro' my swimming eyes shall break, And mean the thauks I can - not speak.

Moderato. (1st P. M.)

LANDER. L. M. 6 lines.

1. Thou art, O God, the life and light Of all this wondrous world we see: Its glow by day, its smile by night, Are but reflections caught from thee;

2. When day, with farewell beam, delays Among the opening clouds of even, And we can al - most think we gaze Through golden vis-tas into heaven,

Dolce.

BRIDGEPORT. L. M. Double.

E. IVES. By Permission.

Where'er we turn thy glories shine, And all things fair and bright are thine.

Those hues that make the sun's decline So soft, so ra - diant, Lord, are thine.

As when the wea - ry traveler gains The height of some o'erlook - ing

As when the wea - ry traveler gains The height of some o'erlook - ing

:S: *Fine.* *Dal Segno.*

hill, His heart re-vives, if o'er the plains He sees his home, though distant still—2. So when the Christian pilgrim views, By faith, his mansion in the skies,

D.S. The sight his fainting strength renews, And wings his speed to reach the prize.

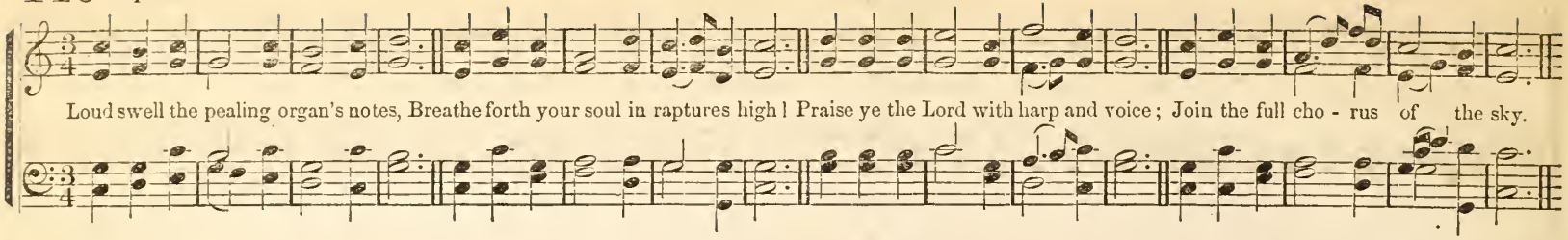
:S: *Fine.* *Dal Segno.*

hill, His heart re-vives, if o'er the plains He sees his home, though distant still—2. So when the Christian pilgrim views, By faith, his mansion in the skies,

D.S. The sight his fainting strength renews, And wings his speed to reach the prize.

Spirited.

MENDON. L. M.


Loud swell the pealing organ's notes, Breathe forth your soul in raptures high! Praise ye the Lord with harp and voice; Join the full cho - rus of the sky.

Moderato.

WELTON. L. M.

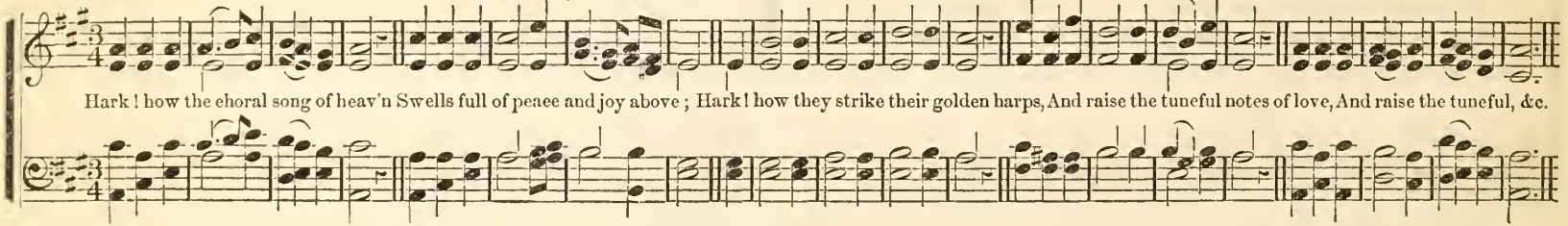
Arranged from a Tune by Rev. C. MALAN, Geneva.

Thou great Instruct-or, lest I stray, Oh teach my err - ing feet thy way! Thy truth, with ev - er fresh de-light, Shall guide my doubtful steps a - right.

Spirited.

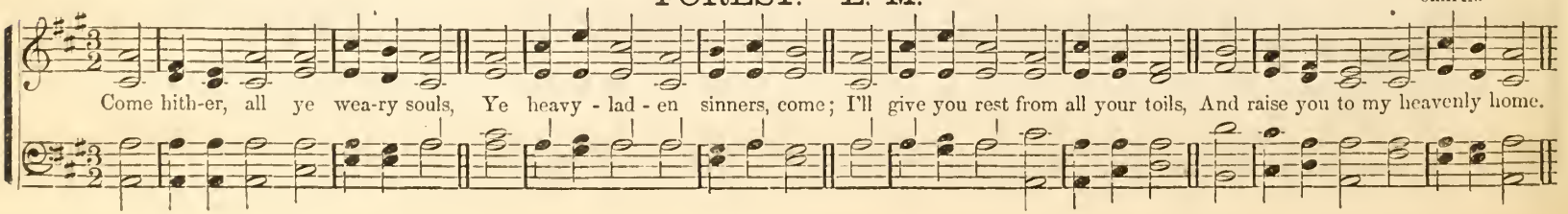
PARK STREET. L. M.

VENUA.


Hark! how the choral song of heav'n Swells full of peace and joy above; Hark! how they strike their golden harps, And raise the tuneful notes of love, And raise the tuneful, &c.

FOREST. L. M.

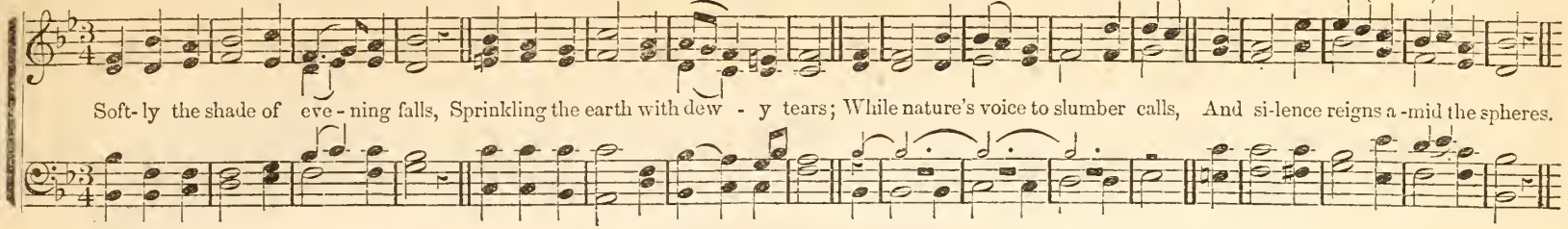
CHAPIN.


Come hith-er, all ye wea-ry souls, Ye heavy - lad - en sinners, come; I'll give you rest from all your toils, And raise you to my heavenly home.

Adagio e Sempre Piano.

GERMANY. L. M.

BEETHOVEN.


Soft-ly the shade of eve-ning falls, Sprinkling the earth with dew - y tears; While nature's voice to slumber calls, And si-lence reigns a-mid the spheres.

LUTON. L. M.

BURDER.

With all my powers of heart and tongue I'll praise my Ma-ker in my song; Angels shall hear the notes I raise, Ap-prove the song, and join the praise.

Affettuoso.

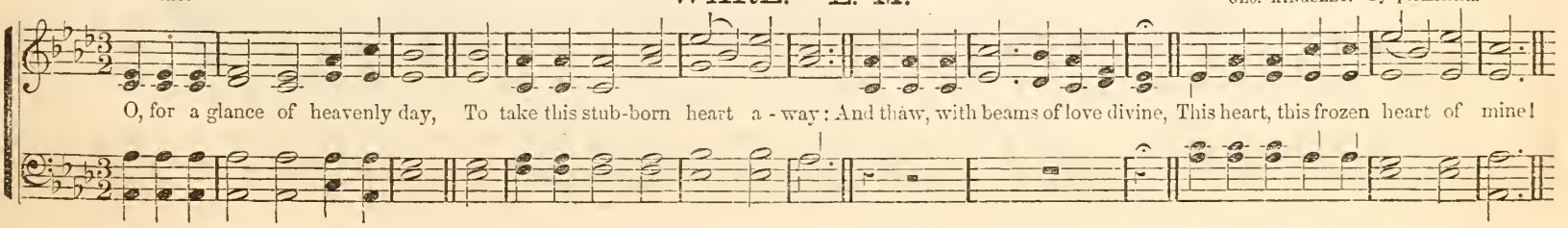
OBERLIN. L. M.

BOST, of Switzerland.

Recitando.

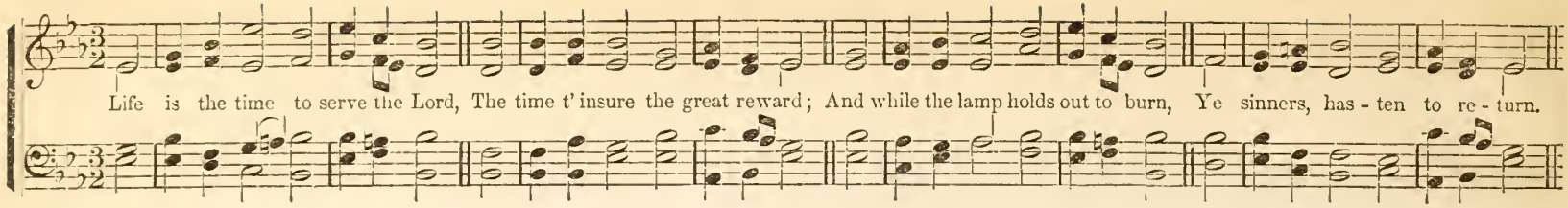
WARE. L. M.

GEO. KINGSLEY. By permission.


O, for a glance of heavenly day, To take this stub-born heart a-way: And thaw, with beams of love divine, This heart, this frozen heart of mine!

WELLS. L. M.

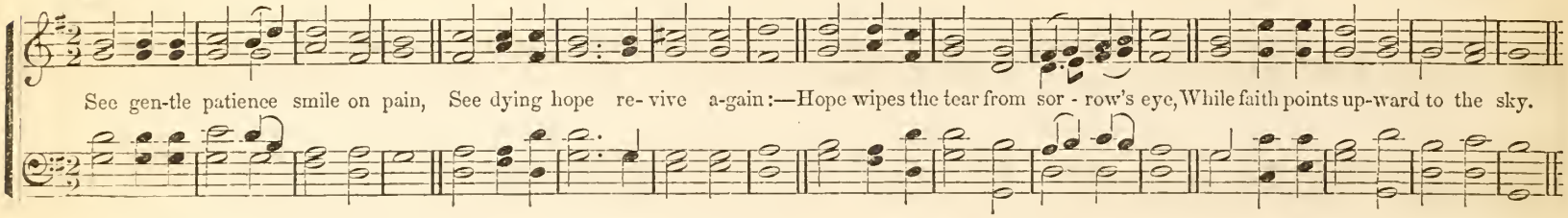
HOLDRAYD.


Life is the time to serve the Lord, The time t' insure the great reward; And while the lamp holds out to burn, Ye sinners, has - ten to re - turn.

FEDERAL STREET. L. M.

Moderato.

H. K. OLIVER.


See gen-tle patience smile on pain, See dying hope re- vive a-gain:—Hope wipes the tear from sor - row's eye, While faith points up-ward to the sky.

SEASONS. L. M.

PLEYEL.

The flowery spring, at God's command, Perfumes the air and paints the land; The sum-mer rays with vig - or shine, To raise the corn and cheer the vine.

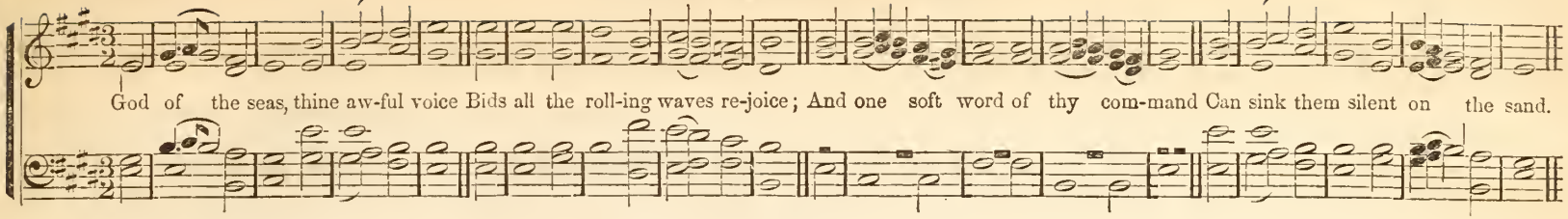
EVENING HYMN. L. M.

Chanting style.

TALLIS.

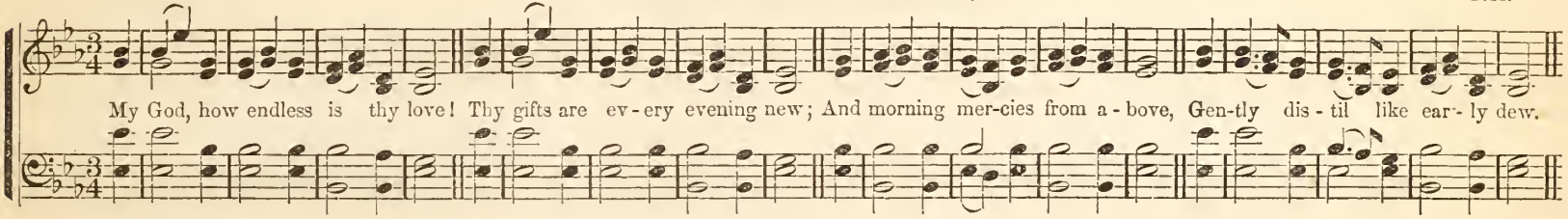
Glo - ry to thee, my God, this night, For all the blessings of the light; Keep me, O keep me, King of kings, Be-neath the shad-ow of thy wings.

STONEFIELD. L. M.

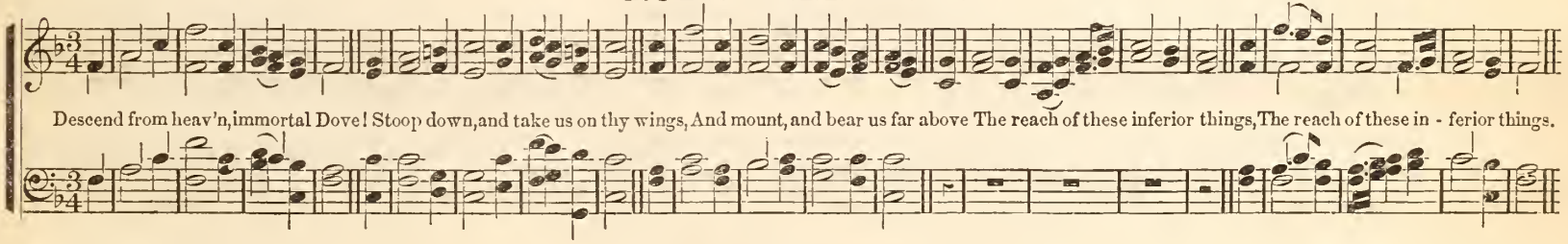

God of the seas, thine aw-ful voice Bids all the roll-ing waves re-joice; And one soft word of thy com-mand Can sink them silent on the sand.

GRATITUDE. L. M.

BOST.

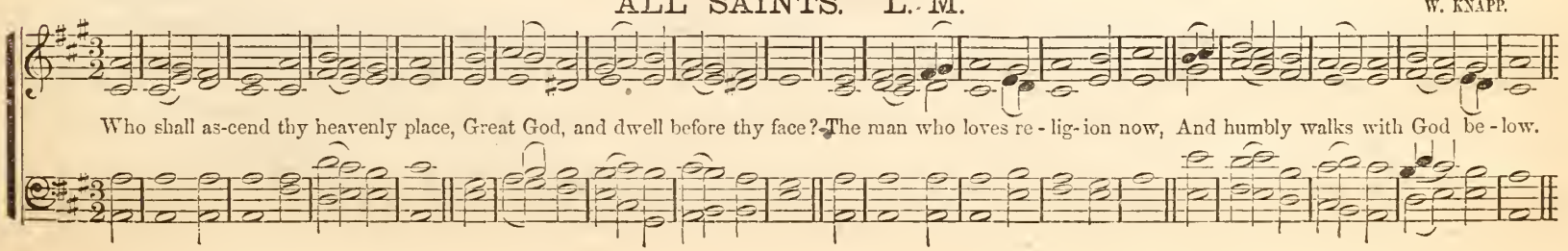

My God, how endless is thy love! Thy gifts are ev-ery evening new; And morning mer-cies from a-bove, Gen-tly dis-til like ear-ly dew.

ROTHWELL. L. M.


Descend from heav'n, immortal Dove! Stoop down, and take us on thy wings, And mount, and bear us far above The reach of these inferior things, The reach of these in-ferior things.

ALL SAINTS. L. M.

W. KNAPP.


Who shall as-cend thy heavenly place, Great God, and dwell before thy face? The man who loves re-lig-ion now, And humbly walks with God be-low.

144 *Spirited.*

DUKE STREET. L. M.

J. HATTON.

Lord, when thou didst ascend on high, Ten thousand angels filled the sky; Those heavenly guards around thee wait, Like chariots that at-tend thy state.

WINDHAM. L. M.

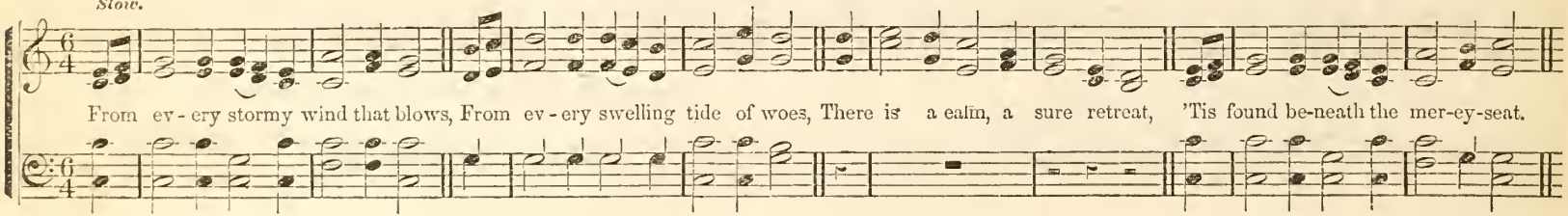
READ.

'Twas on that dark, that dole-ful night, When powers of earth and hell a-rose A-gainst the Son of God's delight, And friends betrayed him to his foes.

RETREAT. L. M.

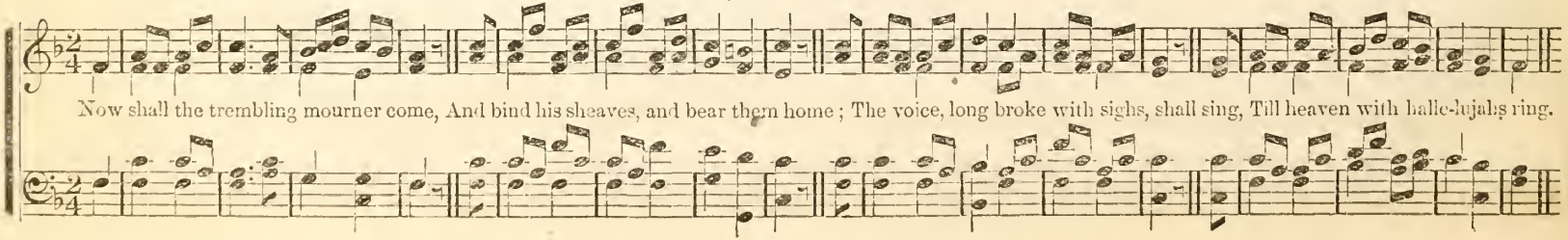
Slow.

Dr. HASTINGS. By permission.


From ev-ery stormy wind that blows, From ev-ery swelling tide of woes, There is a calm, a sure retreat, 'Tis found be-neath the mer-cy-seat.

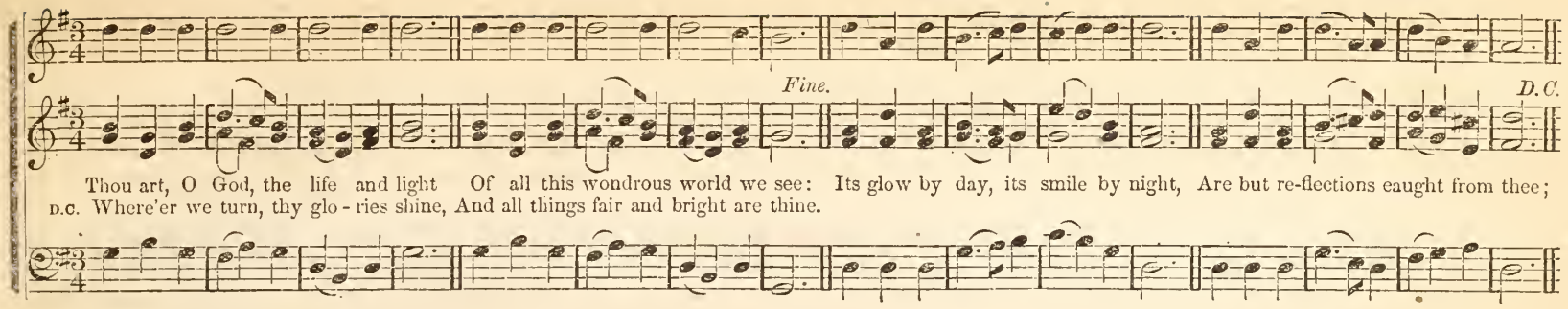
SHOEL. L. M.

Altered from SHOEL.


Now shall the trembling mourner come, And bind his sheaves, and bear them home; The voice, long broke with sighs, shall sing, Till heaven with halle-lujahs ring.

(1st P. M.)

SEAGER. L. M. 6 lines.

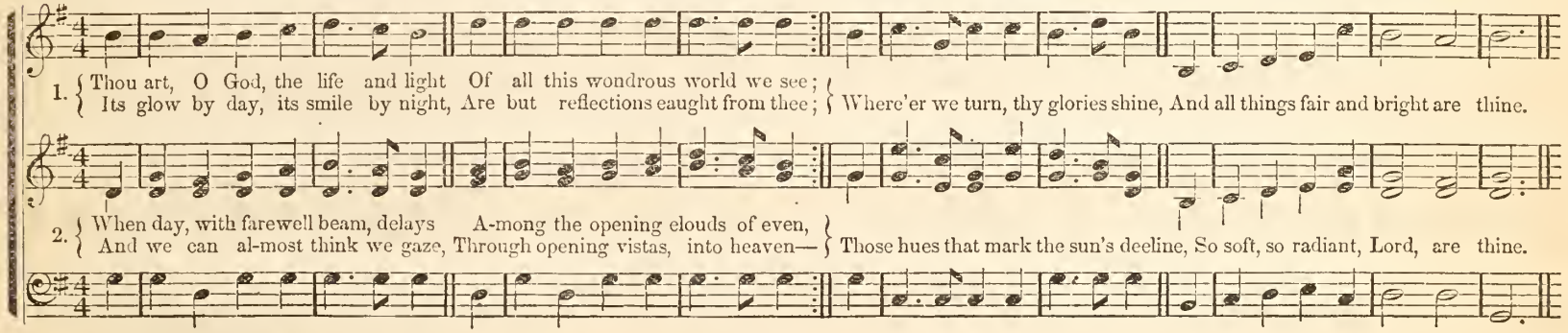


Thou art, O God, the life and light Of all this wondrous world we see: Its glow by day, its smile by night, Are but re-flections eaught from thee;
D.C. Where'er we turn, thy glo-ries shine, And all things fair and bright are thine.

(1st P. M.)

OLD NORFOLK. L. M. 6 lines.

From "Root & Sweetser's Coll." By Permission.

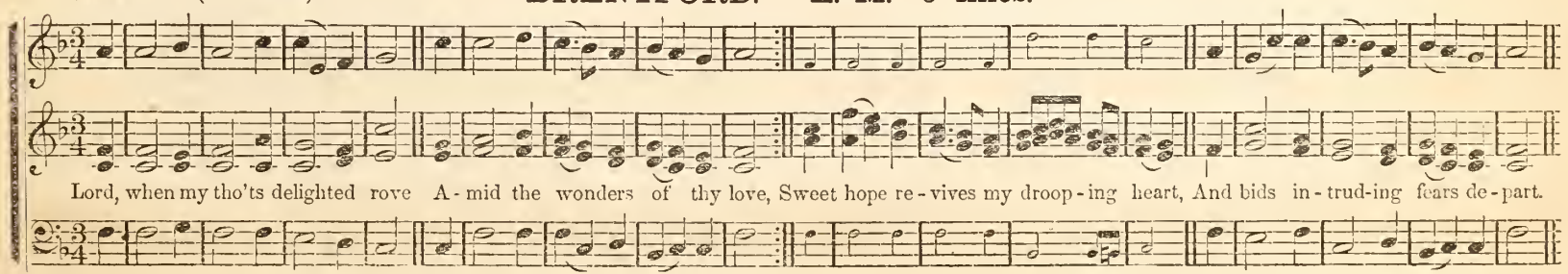


1. { Thou art, O God, the life and light Of all this wondrous world we see; / Its glow by day, its smile by night, Are but reflections eaught from thee; } Where'er we turn, thy glories shine, And all things fair and bright are thine.

2. { When day, with farewell beam, delays A-mong the opening elouds of even, / And we can al-most think we gaze, Through opening vistas, into heaven— } Those hues that mark the sun's deeline, So soft, so radiant, Lord, are thine.

Moderato. (1st P. M.)

BRENTFORD. L. M. 6 lines.

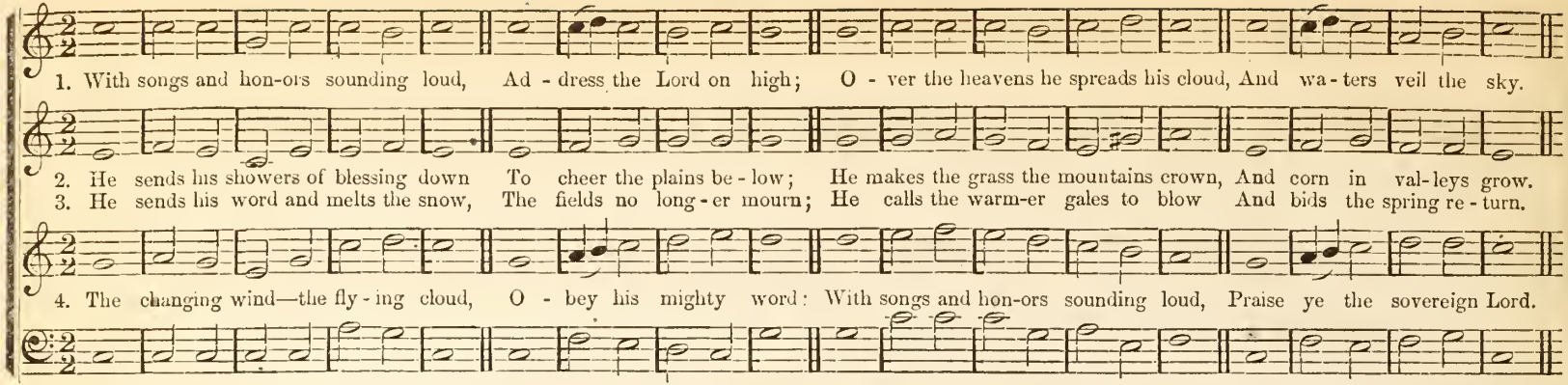


Lord, when my tho'ts delighted rove A-mid the wonders of thy love, Sweet hope re-vives my droop-ing heart, And bids in-trud-ing fears de-part.

146 *With Spirit.*

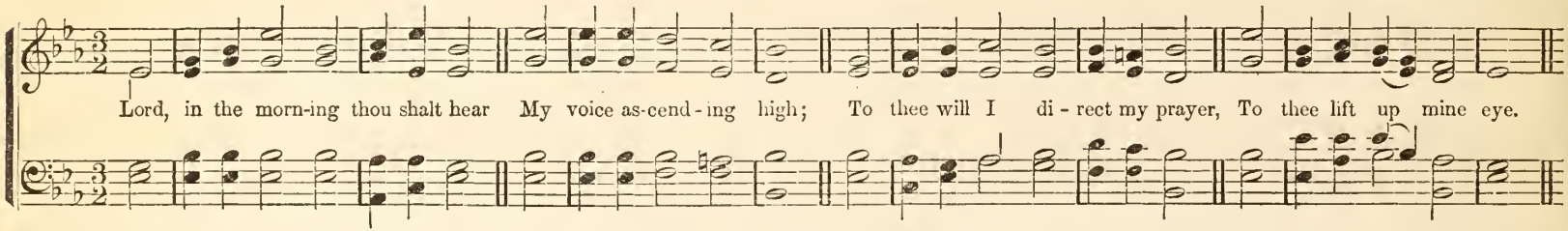
HOSANNA. C. M.

T. E. PERKINS.


1. With songs and hon-ors sounding loud, Ad - dress the Lord on high; O - ver the heavens he spreads his cloud, And wa - ters veil the sky.
2. He sends his showers of blessing down To cheer the plains be - low; He makes the grass the mountains crown, And corn in val-leys grow.
3. He sends his word and melts the snow, The fields no long - er mourn; He calls the warm-er gales to blow And bids the spring re - turn.
4. The changing wind—the fly - ing cloud, O - bey his mighty word: With songs and hon-ors sounding loud, Praise ye the sovereign Lord.

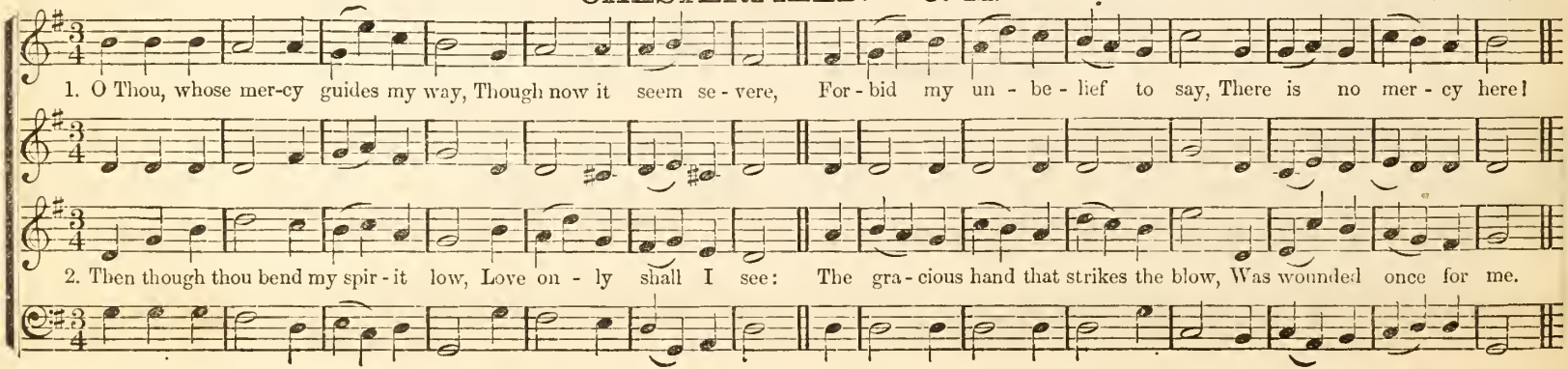
PRAISE. C. M.

J. L. ANDREWS.



CHESTERFIELD. C. M.

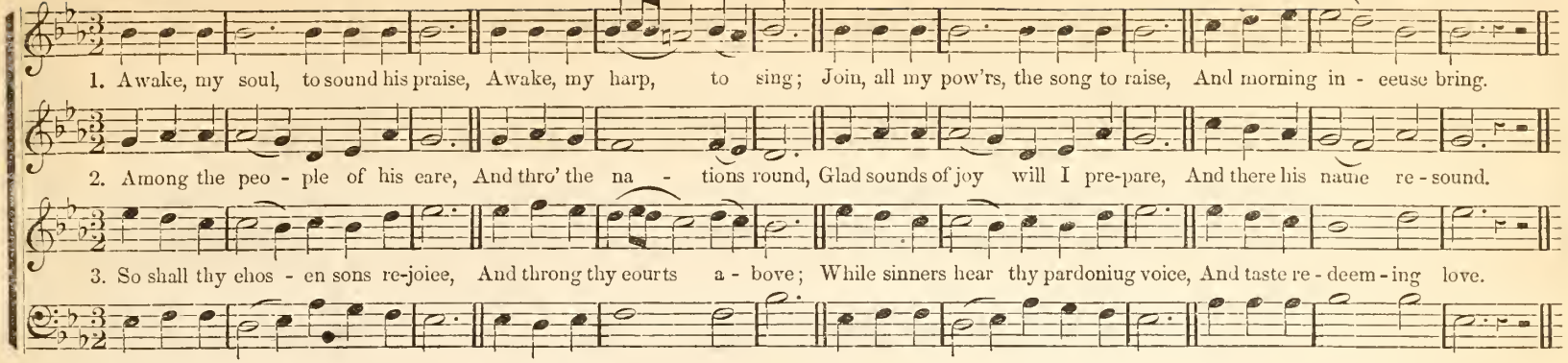
Dr. HAWEIS.


1. O Thou, whose mer-cy guides my way, Though now it seem se - vere, For - bid my un - be - lief to say, There is no mer - cy here!
2. Then though thou bend my spir - it low, Love on - ly shall I see: The gra - cious hand that strikes the blow, Was wounded once for me.

With Energy.

SPRINGFIELD. C. M.

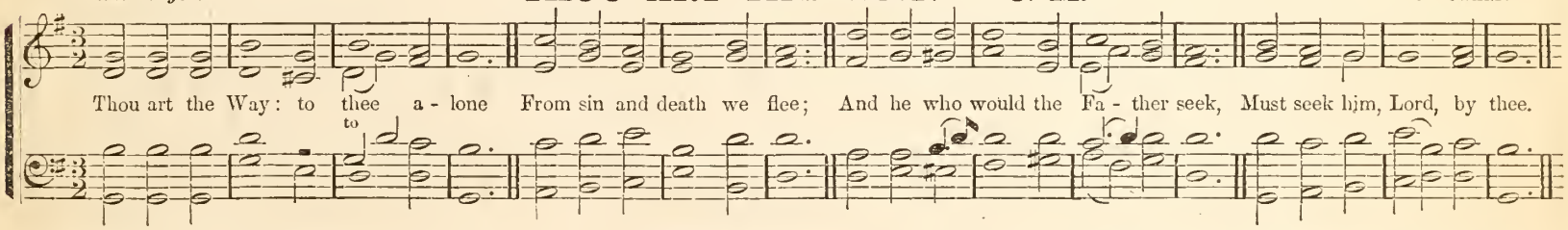
J. M. NORTH.


1. Awake, my soul, to sound his praise, Awake, my harp, to sing; Join, all my pow'rs, the song to raise, And morning in - cense bring.
2. Among the peo - ple of his care, And thro' the na - tions round, Glad sounds of joy will I pre-pare, And there his name re - sound.
3. So shall thy chos - en sons re-joice, And throng thy courts a - bove; While sinners hear thy pardoning voice, And taste re - deem - ing love.

With Vigor.

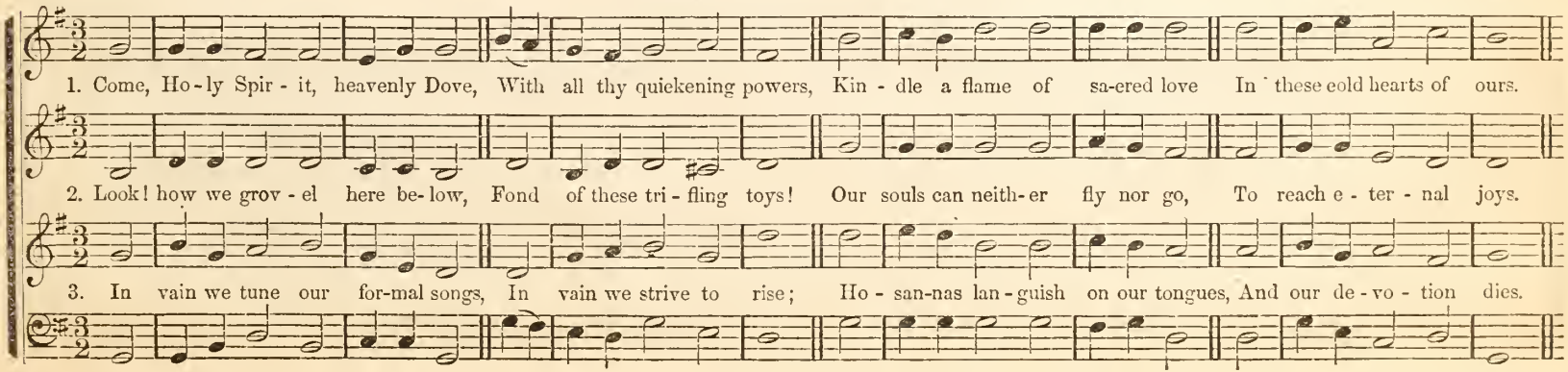
"THOU ART THE WAY." C. M.

J. HOWARD.



DENNISON. C. M.

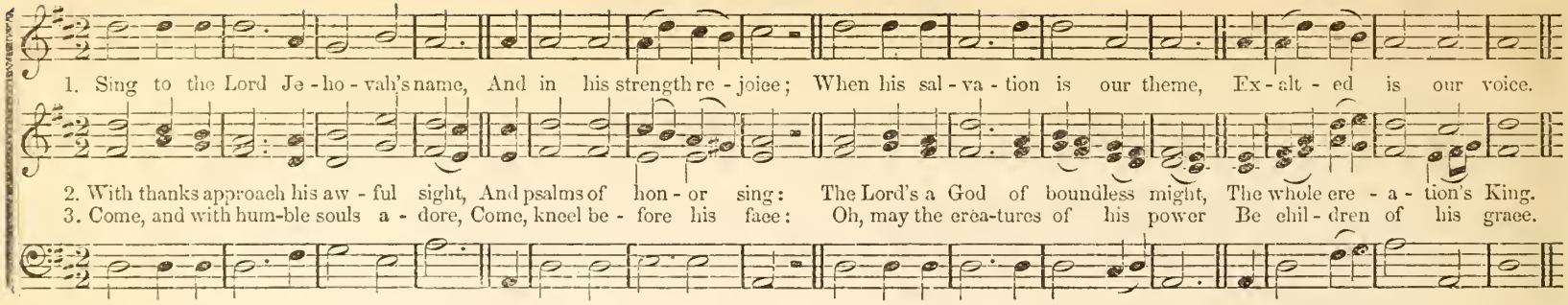
T. E. PERKINS.


1. Come, Ho - ly Spir - it, heavenly Dove, With all thy quickening powers, Kin - dle a flame of sa-cred love In these cold hearts of ours.
2. Look! how we grov - el here be - low, Fond of these tri - fling toys! Our souls can neith - er fly nor go, To reach e - ter - nal joys.
3. In vain we tune our for-mal songs, In vain we strive to rise; Ho - san-nas lan - guish on our tongues, And our de - vo - tion dies.

Allegro.

NAVARINO. C. M.

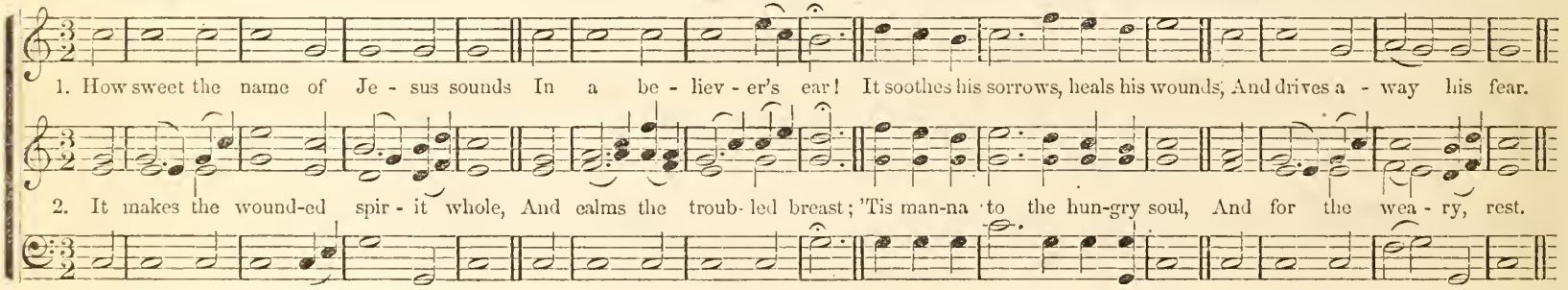
T. B. WHITE. By permission.


1. Sing to the Lord Je - ho - vah's name, And in his strength re - joice; When his sal - va - tion is our theme, Ex - alt - ed is our voice.
2. With thanks approach his aw - ful sight, And psalms of hon - or sing: The Lord's a God of boundless might, The whole ere - a - tion's King.
3. Come, and with hum-ble souls a - dore, Come, kneel be - fore his face: Oh, may the crea-tures of his power Be chil - dren of his grace.

Andante.

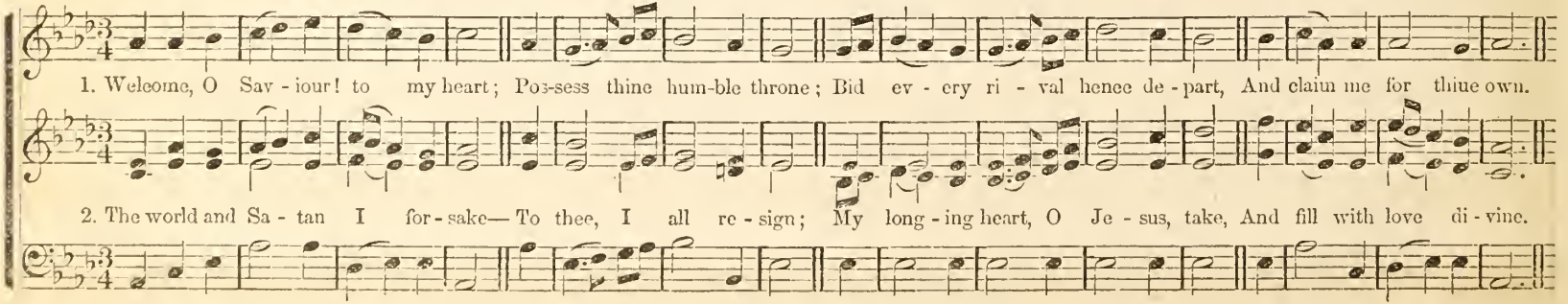
ST. STEPHENS. C. M.

W. U. BUTCHER. By permission.


1. How sweet the name of Je - sus sounds In a be - liev - er's ear! It soothes his sorrows, heals his wounds, And drives a - way his fear.
2. It makes the wound-ed spir - it whole, And calms the troub-led breast; 'Tis man-na to the hun-gry soul, And for the wea - ry, rest.

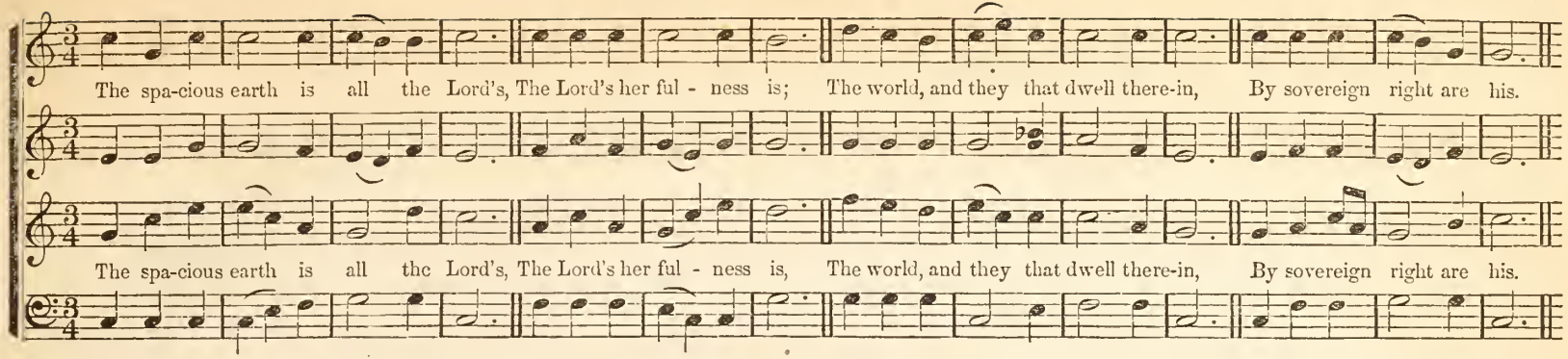
RELIEF. C. M.

J. M. PELTON.


1. Welcome, O Sav - iour! to my heart; Pos-sess thine hum-ble throne; Bid ev - ery ri - val hence de - part, And claim me for thine own.
2. The world and Sa - tan I for - sake— To thee, I all re - sign; My long - ing heart, O Je - sus, take, And fill with love di - vine.

KIMMWICK. C. M.

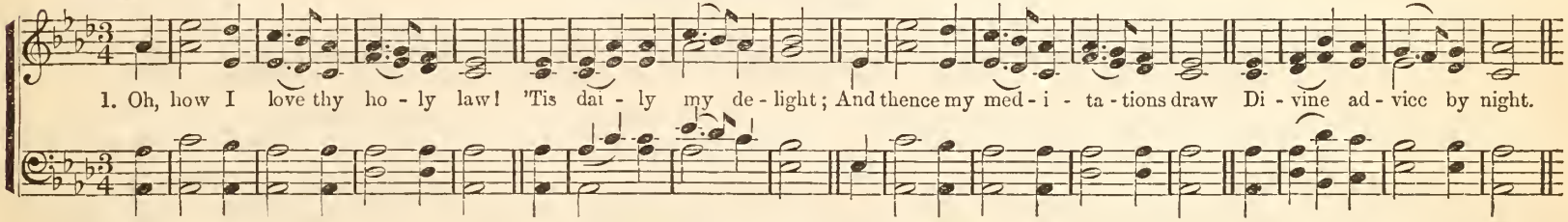
J. M. NORTH.


The spa-cious earth is all the Lord's, The Lord's her ful - ness is; The world, and they that dwell there-in, By sovereign right are his.
The spa-cious earth is all the Lord's, The Lord's her ful - ness is, The world, and they that dwell there-in, By sovereign right are his.

CHRISTIAN HOPE. C. M.

Earnest but Smooth.

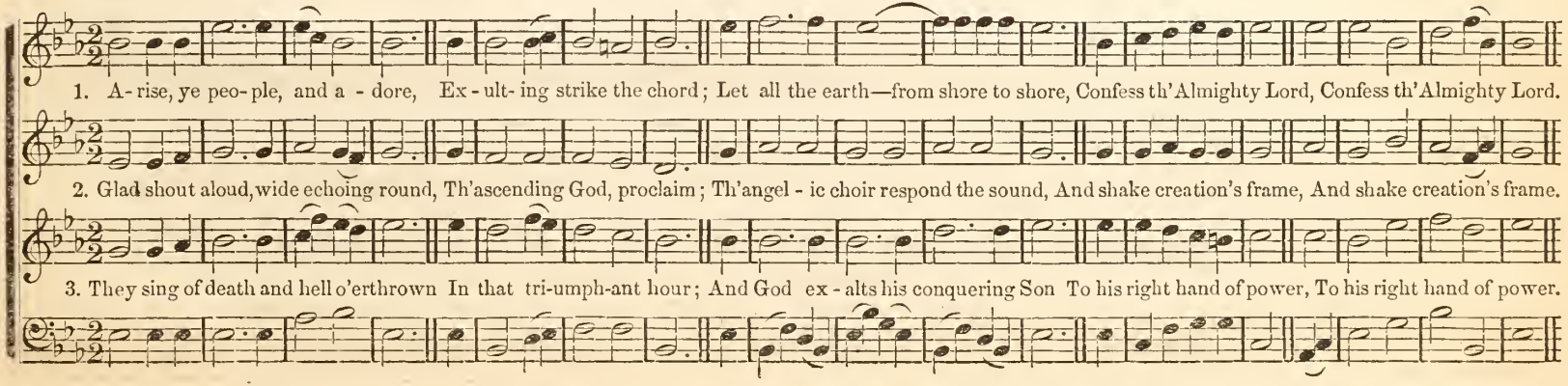
Arranged.



EXULTATION. C. M.

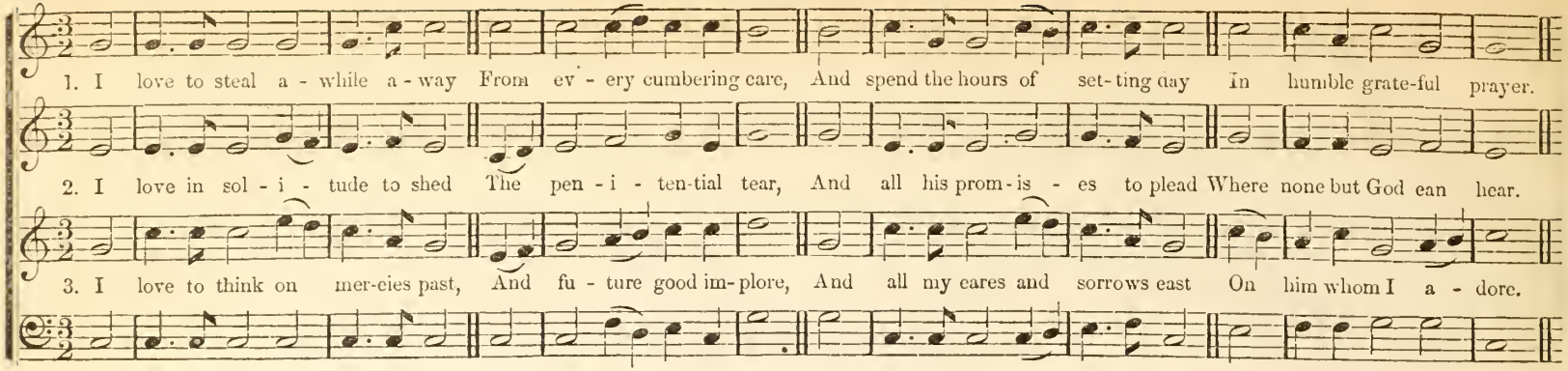
Spirited.

T. E. P.


1. A - rise, ye peo - ple, and a - dore, Ex - ult- ing strike the chord; Let all the earth—from shore to shore, Confess th'Almighty Lord, Confess th'Almighty Lord.
2. Glad shout aloud, wide echoing round, Th'ascending God, proclaim; Th'angel - ic choir respond the sound, And shake creation's frame, And shake creation's frame.
3. They sing of death and hell o'erthrown In that tri-umph-ant hour; And God ex - alts his conquering Son To his right hand of power, To his right hand of power.

FELLOWSHIP. C. M.

T. E. P.


1. I love to steal a - while a - way From ev - ery cumbering care, And spend the hours of set-ting day In humble grate-ful prayer.
2. I love in sol - i - tude to shed The pen - i - ten-tial tear, And all his prom-is - es to plead Where none but God can hear.
3. I love to think on mer-cies past, And fu - ture good im-plore, And all my cares and sorrows cast On him whom I a - dore.

HAVEN. C. M.

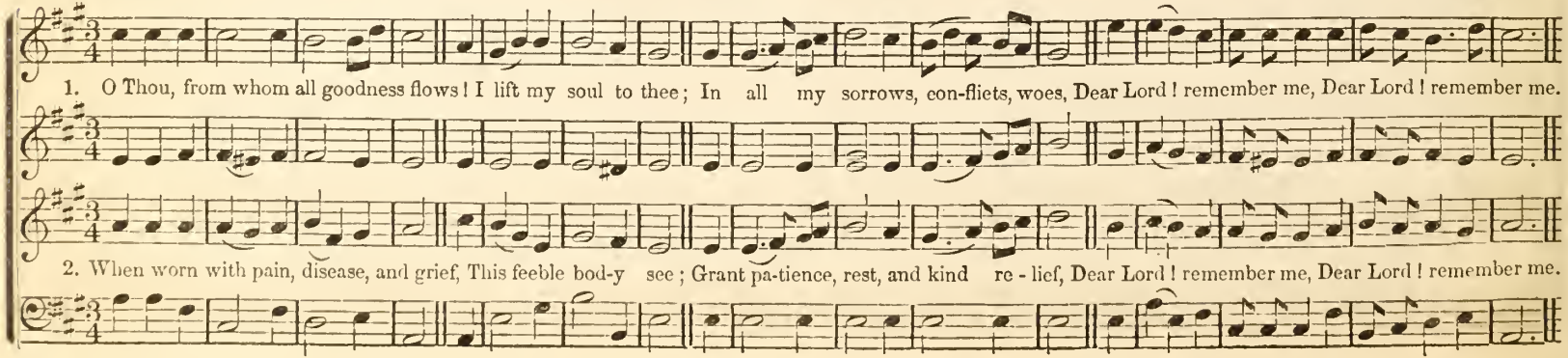
Dr. THOMAS HASTINGS.

1. Earth's stormy night will soon be o'er, The raging wind shall cease; The Christian's bark will reach the shore Of heaven's eternal peace.
2. E'en now the distant rays ap-pear, To chase the gloom of night; The Sun of Righteousness is near, [OMIT - - - - - -] And terrors take their flight.

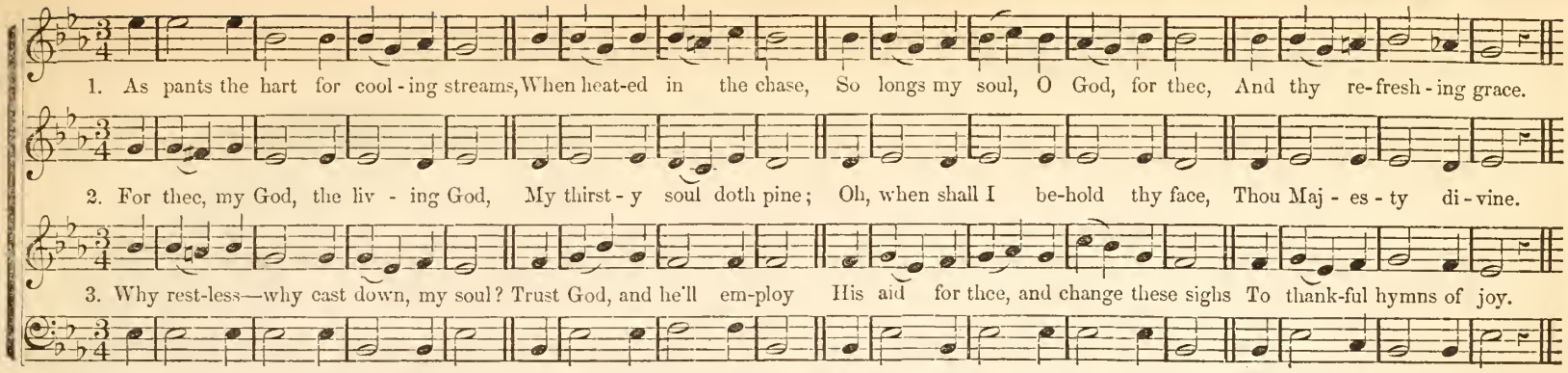
Andante.

SYRIA. C. M.

From "The Hallelujah."


1. O Thou, from whom all goodness flows! I lift my soul to thee; In all my sorrows, con-fliets, woes, Dear Lord! remember me, Dear Lord! remember me.
2. When worn with pain, disease, and grief, This feeble bod-y see; Grant pa-tience, rest, and kind re - lief, Dear Lord! remember me, Dear Lord! remember me.

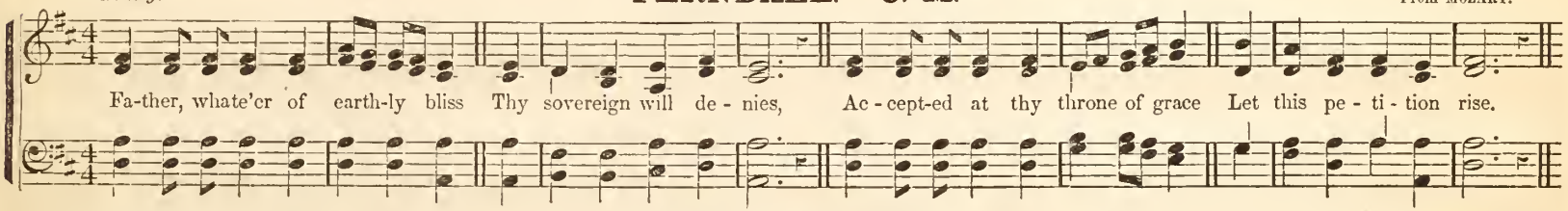
RAMAH. C. M.


1. As pants the hart for cool - ing streams, When heat-ed in the chase, So longs my soul, O God, for thee, And thy re-fresh - ing grace.
2. For thee, my God, the liv - ing God, My thirst - y soul doth pine; Oh, when shall I be-hold thy face, Thou Maj - es - ty di - vine.
3. Why rest-less—why cast down, my soul? Trust God, and he'll em-ploy His aid for thee, and change these sighs To thank-ful hymns of joy.

Gently.

FERNDALE. C. M.

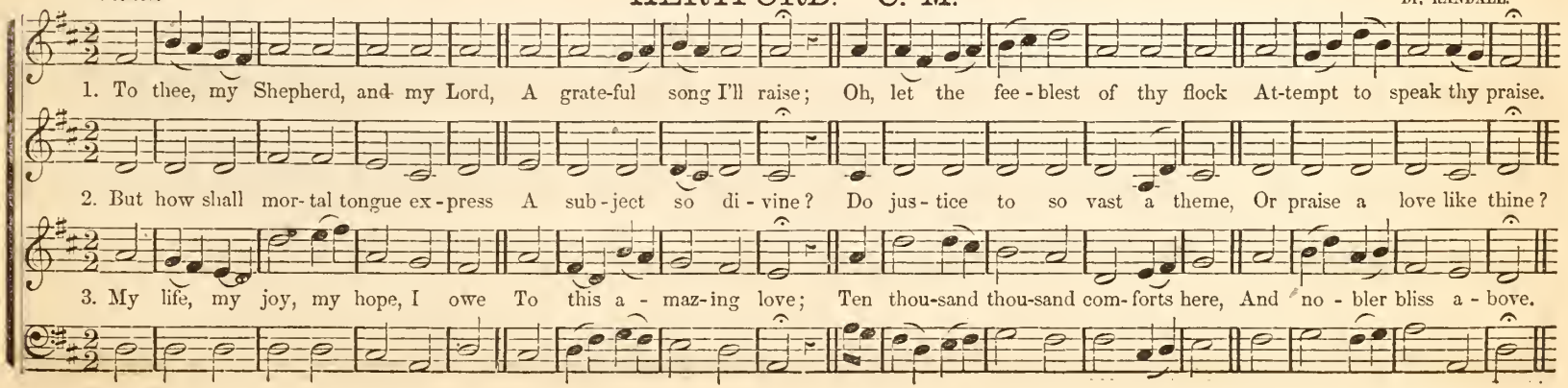
From MOZART.



Vivace.

HERTFORD. C. M.

Dr. RANDALL.


1. To thee, my Shepherd, and my Lord, A grate-ful song I'll raise; Oh, let the fee - blest of thy flock At-tempt to speak thy praise.
2. But how shall mor-tal tongue ex-press A sub-ject so di - vine? Do jus - tice to so vast a theme, Or praise a love like thine?
3. My life, my joy, my hope, I owe To this a - maz-ing love; Ten thou-sand thou-sand com-forts here, And no - bler bliss a - bove.

152 *With Vigor.*

HUBBARD. C. M. Double.

T. E. P.

FINE. D.C.

1. { Am I a sol-dier of the cross, A fol-lower of the Lamb? / And shall I fear to own his cause, Or blush to speak his name? } Must I be car-ried to the skies On flow-ery beds of ease,
While oth-ers fought to win the prize, And sailed through bloody seas?

FINE. D.C.

WELLINGBOROUGH. C. M.

KING.

Thou love-ly Source of true de-light, Un-seen, whom I a-dore, Un-veil thy beau-ties to my sight, That I may love thee more.

MEES. C. M.

J. M. N.

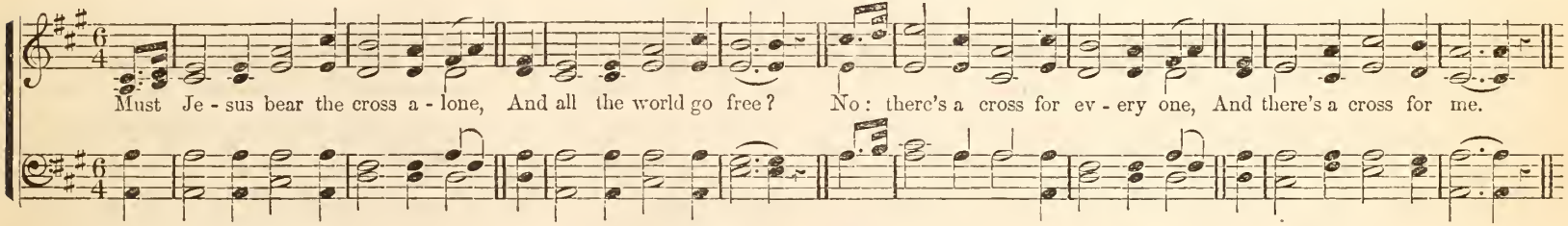
1. Thou blest Redeem-er, dy-ing Lamb, We love to hear of thee; No mu-sic like thy charming name, Nor half so dear can be.

2. Oh, may I ev-er hear thy voice In mer-cy to me speak; In thee, my Priest, will I re-joice, And thy sal-va-tion seek.

REVERENCE. C. M.

1. With reverence let the saints ap - pear, And bow be - fore the Lord, His high commands with reverence hear, And trem-ble at his word.
2. Great God, how high thy glo - ries rise! How bright thine ar - mies shine! Where is the power with thee that vies, Or truth, compared with thine.
3. The north-ern pole and south-ern rest On thy sup - port-ing hand; Dark-ness and day—from east to west, Move round at thy com-mand.

MAITLAND. C. M.



MURRAY. C. M.

T. E. P.

1. My Sav- iour, my al - might-y Friend, When I be - gin.. thy praise, Where will the growing numbers end, The num-bers of thy grace?
2. Thou art my ev - er - last - ing trust; Thy good-ness I.... a - dore: And since I knew thy grac - es first I speak thy glo - ries more.
3. My feet shall trav - el all the length Of the ce - les - tial road; And march with courage in thy strength, To see my Fa - ther, God.

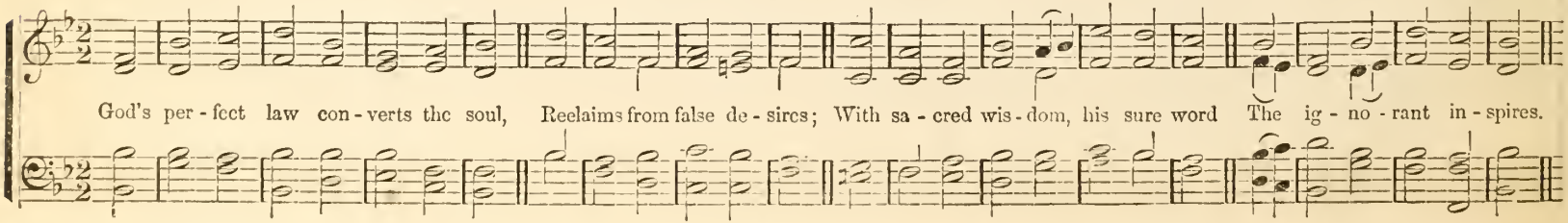
TRANSPORT. C. M. Double.

J. M. PELTON.

1. When all thy mer- cies, O my God, My ris - ing soul sur - veys, Trans-port-ed with the view, I'm lost In won - der, love, and praise.
3. When in the slip - pery path of youth With heed-less step I ran, Thine arm, un- seen, con -veyed me safe, And led me up to man.
2. Un - numbered com-forts to my soul Thy ten - der care be - stowed, Be - fore my in - fant heart conceived From whom those comforts flowed.
4. Ten thou-sand thou-sand pre- cious gifts My dai - ly thanks em - ploy; Nor is the least a cheer- ful heart, That tastes those gifts with joy.

TIVERTON. C. M.

GRIGGS.



CONTRITE HEART. C. M.

Earnestly.

1. Oh, for that ten-derness of heart, Which bows be - fore the Lord; That owns how just and good thou art, And trembles at thy word.

2. Oh, for those humble, contrite tears, Which from re - pen - tance flow; That sense of guilt, which trembling fears The long-ex-pect - ed blow.

CEYLON. C. M. Double.

Dr. T. HASTINGS.

Fine. *D.C.*

1. While beauty clothes the fer-tile vale, And blossoms on.... the spray;
And fragrance breathes in ev-ery gale, How sweet the ver - nal day!

D. C. Soft mu- sic hails the love-ly spring, And woods and fields.. re- joice.

2. Hark! how the feathered warblers sing, 'Tis nature's cheer - ful voice;

MAGNITUDE. C. M.

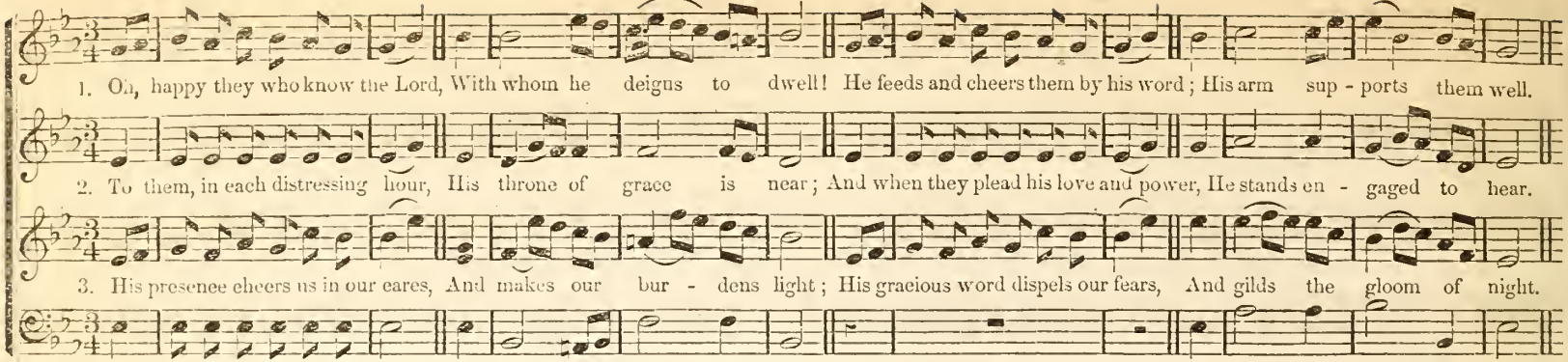
JAS. M. NORTH.

Earth's storm-y night will soon be o'er, The rag - ing wind shall cease; The Christian's bark will reach the shore Of heaven's e - ter - nal peace.

Earth's storm-y night will soon be o'er, The rag - ing wind shall cease; The Christian's bark will reach the shore Of heaven's e - ter - nal peace.

MAGGIE. C. M.

W. T. BUTCHER.


1. Oh, happy they who know the Lord, With whom he deigns to dwell! He feeds and cheers them by his word; His arm sup - ports them well.
2. To them, in each distressing hour, His throne of grace is near; And when they plead his love and power, He stands en - gaged to hear.
3. His presence cheers us in our cares, And makes our bur - dens light; His gracious word dispels our fears, And gilds the gloom of night.

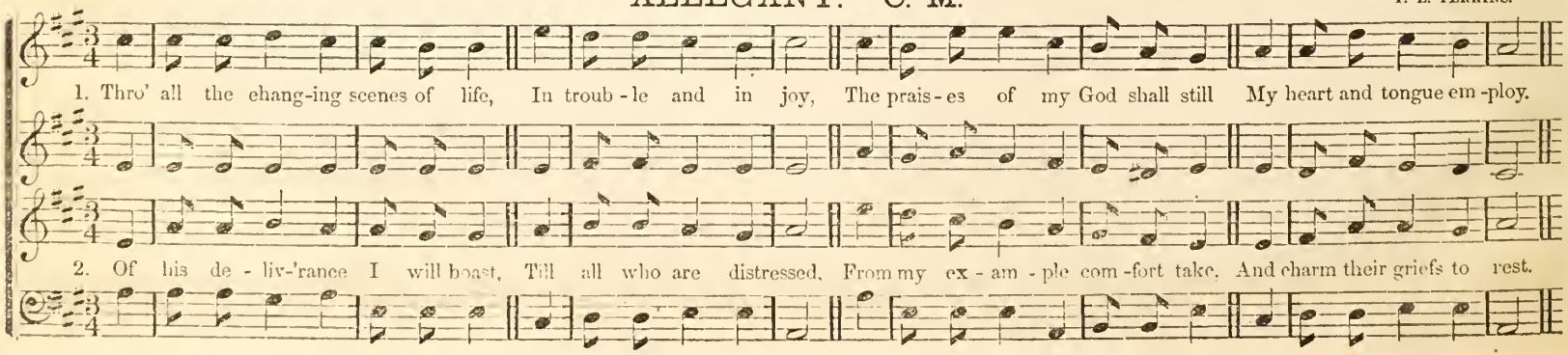
DELHI. C. M. Double.

Moderato. Scottish Melody.

FINE.
D. C.
1. I love the Lord: he heard my cries, And pit - ied ev - ery groan; Long as I live, when troubles rise, I'll hast - en to his throne. I love the Lord: he bowed his ear, And chased my griefs a - way; Oh, D. C. let my heart no more de-spair, While I have breath to pray.

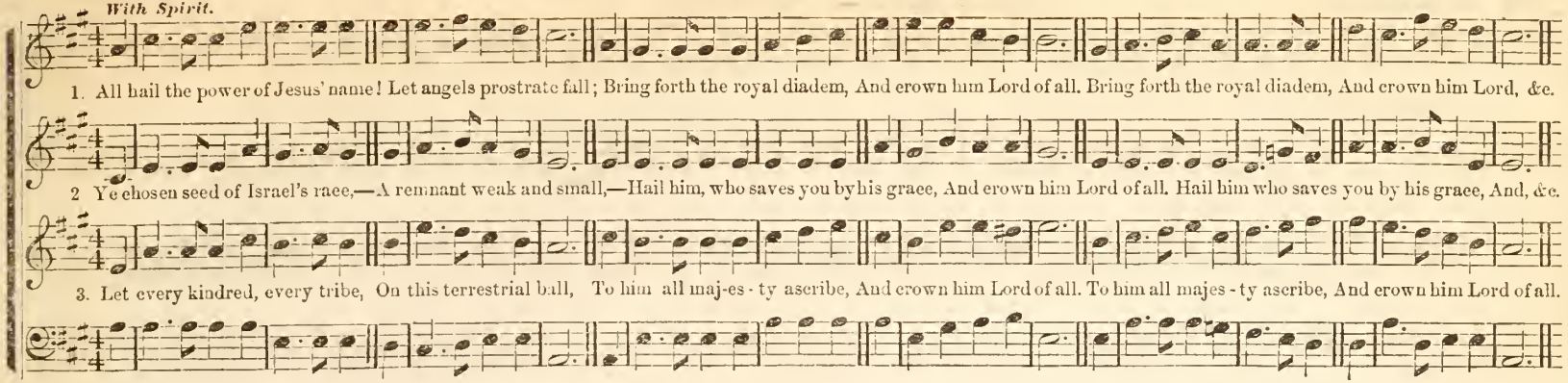
ALLEGANY. C. M.

T. E. PERKINS.


1. Thro' all the chang-ing scenes of life, In troub - le and in joy, The prais - es of my God shall still My heart and tongue em - ploy.
2. Of his de - liv-'rance I will boast, Till all who are distressed, From my ex - am - ple com - fort take, And charm their griefs to rest.

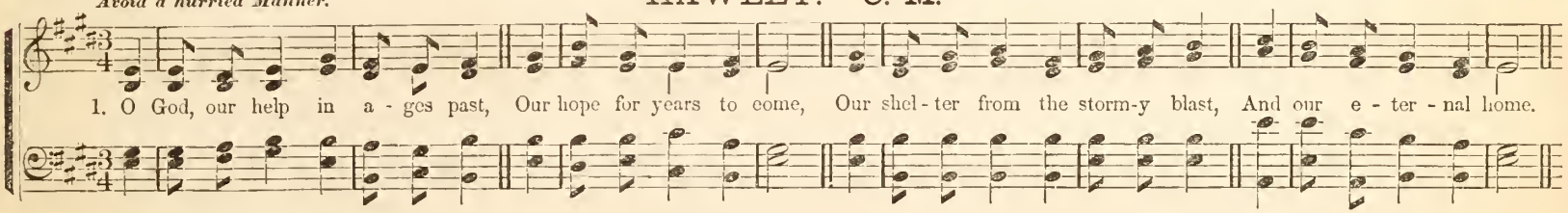
DIADEM. C. M.

With Spirit.


1. All hail the power of Jesus' name! Let angels prostrate fall; Bring forth the royal diadem, And crown him Lord of all. Bring forth the royal diadem, And crown him Lord, &c.
2 Ye chosen seed of Israel's race,—A remnant weak and small,—Hail him, who saves you by his grace, And crown him Lord of all. Hail him who saves you by his grace, And, &c.
3. Let every kindred, every tribe, On this terrestrial ball, To him all maj-es-ty ascribe, And crown him Lord of all. To him all majes-ty ascribe, And crown him Lord of all.

HAWLEY. C. M.

Avoid a hurried Manner.



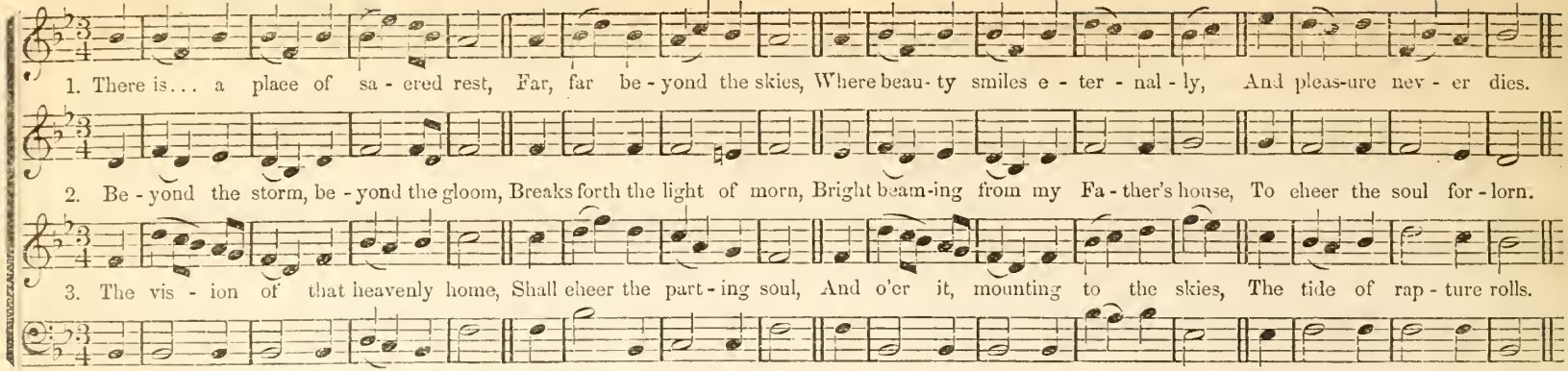
REBECCA. C. M.

HUBERT P. MAIN.

1. O God of hosts, the might-y Lord, How love-ly is the place, Where-in thy glo-ry we be-hold, The bright-ness of thy face!
2. My faint-ing soul with long-ing waits, To view thy blest a-bode, My pant-ing heart and flesh cry out, For thee, the liv-ing God.

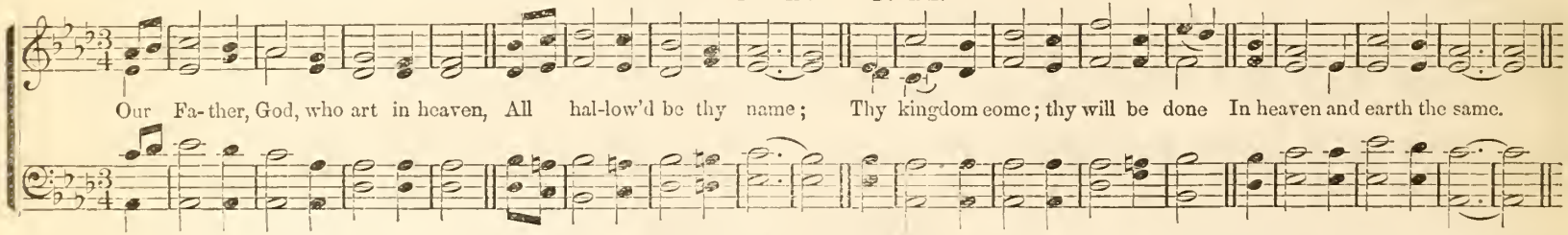
BEAUTIFUL VISION. C. M.

T. E. P.


1. There is... a place of sa - cred rest, Far, far be - yond the skies, Where beau - ty smiles e - ter - nal - ly, And pleas-ure nev - er dies.
2. Be - yond the storm, be - yond the gloom, Breaks forth the light of morn, Bright beam-ing from my Fa - ther's house, To cheer the soul for - lorn.
3. The vis - ion of that heavenly home, Shall cheer the part - ing soul, And o'er it, mounting to the skies, The tide of rap - ture rolls.

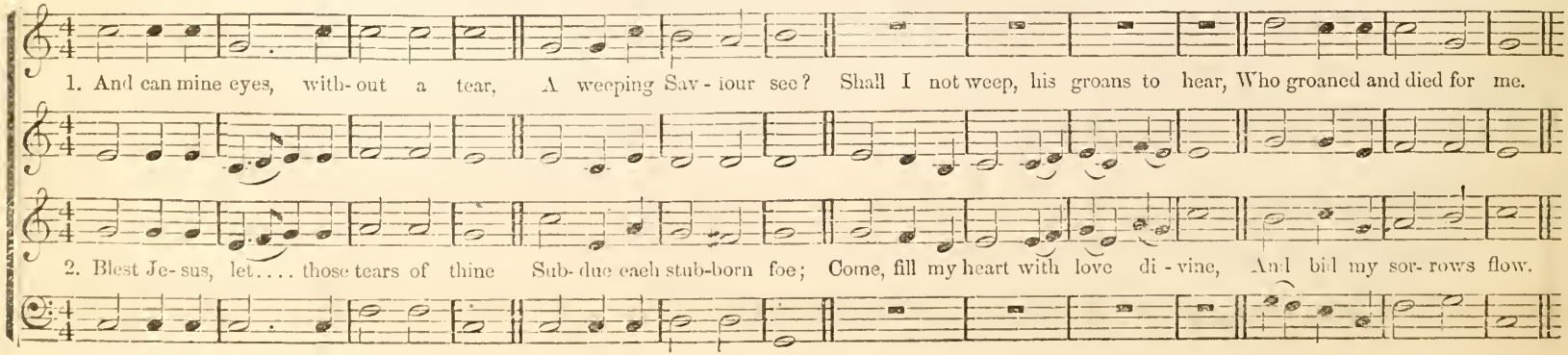
MANOAH. C. M.

From ROSSINI.

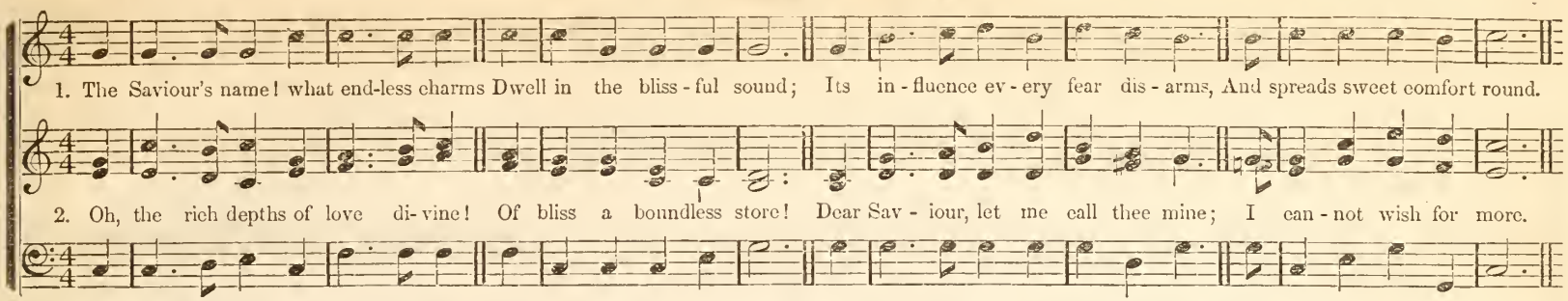


MARSH. C. M.

W. H. PETTIBONE.


1. And can mine eyes, with- out a tear, A weeping Sav - iour see? Shall I not weep, his groans to hear, Who groaned and died for me.
2. Blest Je- sus, let.... those tears of thine Sub- due each stub-born foe; Come, fill my heart with love di - vine, And bid my sor- rows flow.

SIEGFRIED. C. M.


1. The Saviour's name! what end-less charms Dwell in the bliss-ful sound; Its in-fluence ev-ery fear dis-arms, And spreads sweet comfort round.
2. Oh, the rich depths of love di-vine! Of bliss a boundless store! Dear Sav-iour, let me call thee mine; I can-not wish for more.

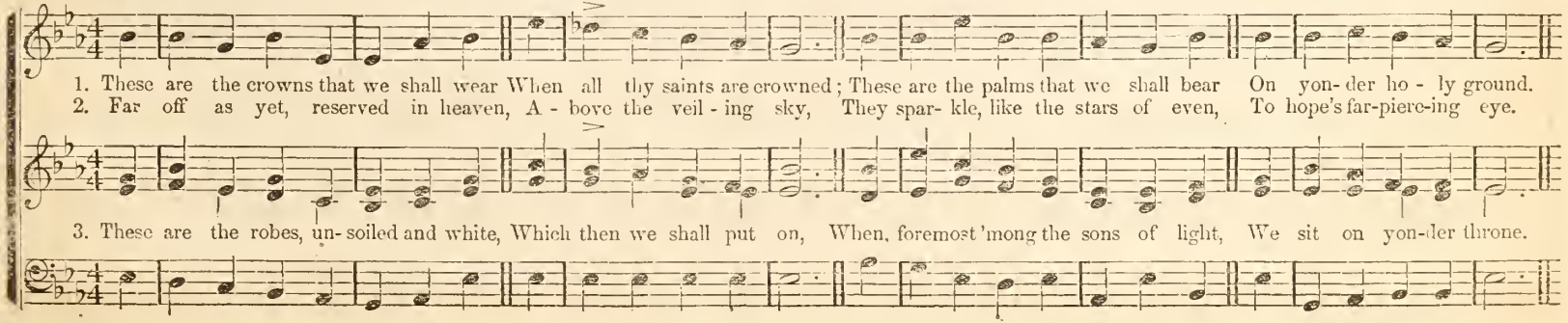
TAFT. C. M.

Slow. W. U. BUTCHER.

1. Calm on the bo-som of thy God, Dear spir-it, rest thee now; E'en while with ours thy foot-steps trod, His seal was on thy brow.
2. Dust, to its nar-row home be-neath; Soul, to its rest on high; They that have seen thy look in death, No more may fear to die.

THESE ARE THE CROWNS. C. M.

Moderato. J. E. GOULD. By permission.


1. These are the crowns that we shall wear When all thy saints are crowned; These are the palms that we shall bear On yon-der ho-ly ground.
2. Far off as yet, reserved in heaven, A-bove the veil-ing sky, They spar-kle, like the stars of even, To hope's far-piere-ing eye.
3. These are the robes, un-soiled and white, Which then we shall put on, When, foremost 'mong the sons of light, We sit on yon-der throne.

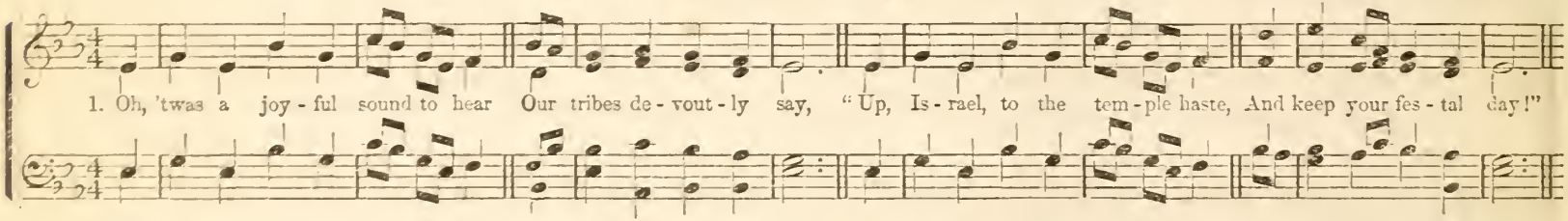
SEWALL. C. M.

JAMES M. NORTH.

1. I would be thine; oh, take my heart, And fill it with thy love; Thy sacred im - age, Lord, im - part, And seal it from a - bove.
2. I would be thine; but while I strive To give my - self a - way, I feel re - bel - lion still a - live, And wan - der while I pray.
3. I would be thine; but, Lord, I feel Ev - il still lurks with - in; Do thou thy maj - es - ty re - veal, And ov - er - come my sin.

AZUR. C. M.

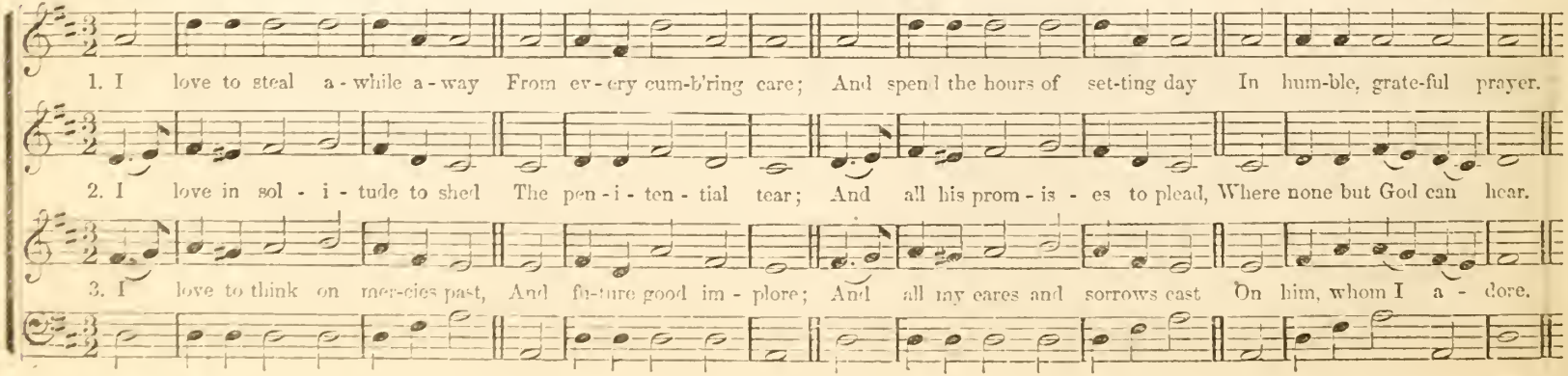
G. F. ROOT. By Permission.



Gentle.

POTTER. C. M.

T. E. PERKINS.


1. I love to steal a - while a - way From ev - ery cum-b'ring care; And spend the hours of set-ting day In hum-ble, grate-ful prayer.
2. I love in sol - i - tude to shed The pen - i - ten - tial tear; And all his prom - is - es to plead, Where none but God can hear.
3. I love to think on mer-cies past, And fu-ture good im - plore; And all my cares and sorrows cast On him, whom I a - dore.

Slow and Distinct.

PILGRIMAGE. C. M.

1. Come, ye that know and fear the Lord, And lift your souls a - bove; Let ev - ery heart and voice ac- cord, To sing that God is love.

2. This pre - cious truth his word de - clares, And all his mer- cies prove; While Christ, th'aton- ing Lamb, ap-pears, To show that God is love.

3. Be - hold his lov - ing kind-ness waits For those who from him rove, And calls of mer - ey reach their hearts, To teach them God is love.

Larghetto.

BOWDOIN SQUARE. C. M.*

Arranged from VOGLER, by SUMNER HILL.

Hap - py is he who fears the Lord, And fol - lows his com-mands; Who lends the poor with-out re - ward, Or gives with lib -'ral hands.

* Treble and Tenor may be inverted.

BURROWES. C. M.

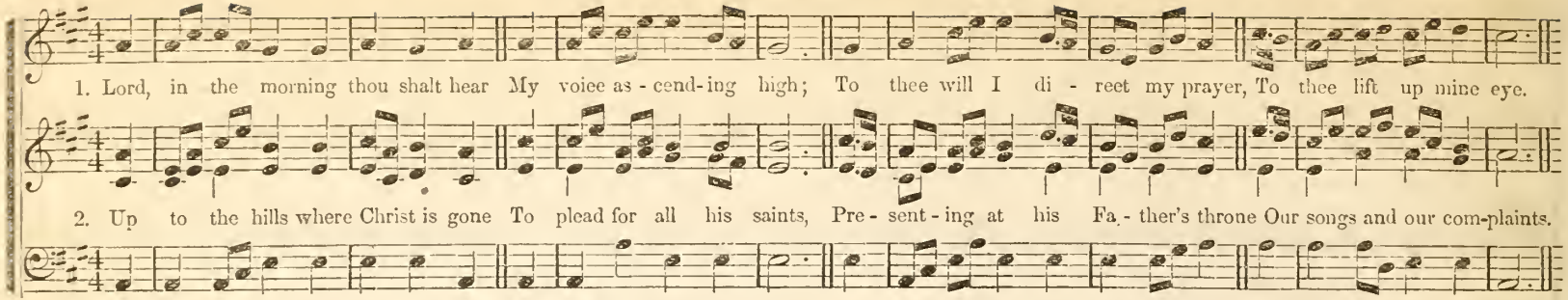
H. BURROWES.

1. My God, my Fa-ther—bliss-ful name! Oh, may I call thee mine? May I, with sweet as - sur- ance, claim A por - tion so di - vine?

2. This on - ly can my fears con- trol, And bid my sor - rows fly; What harm can ev - er reach my soul Be-neath my Fa- ther's eye?

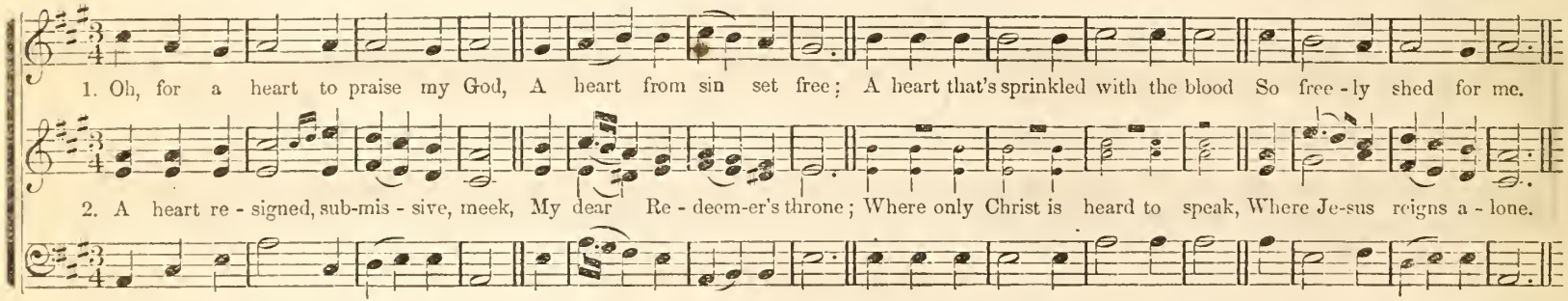
MORNING PRAYER. C. M.

C. S. BENTLEY.


1. Lord, in the morning thou shalt hear My voice as - cend-ing high; To thee will I di - rect my prayer, To thee lift up mine eye.
2. Up to the hills where Christ is gone To plead for all his saints, Pre - sent - ing at his Fa - ther's throne Our songs and our com-plaints.

ARUNDEL. C. M.

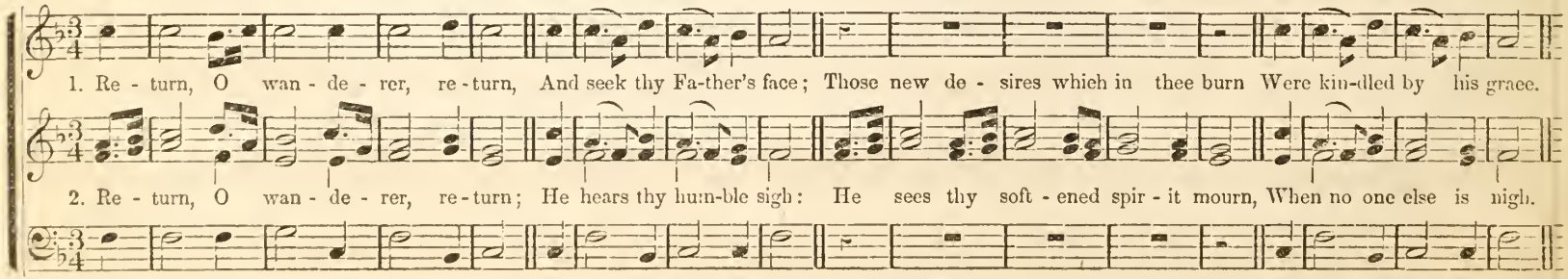
C. WILLIAMS.


1. Oh, for a heart to praise my God, A heart from sin set free; A heart that's sprinkled with the blood So free - ly shed for me.
2. A heart re - signed, sub-mis - sive, meek, My dear Re - deem-er's throne; Where only Christ is heard to speak, Where Je-sus reigns a - lone.

BAKEWELL. C. M.

Andante.

EDWIN SHERRATT.


1. Re - turn, O wan - de - rer, re - turn, And seek thy Fa-ther's face; Those new de - sires which in thee burn Were kin-dled by his grace.
2. Re - turn, O wan - de - rer, re - turn; He hears thy hum-ble sigh: He sees thy soft - ened spir - it mourn, When no one else is nigh.

With earnest Feeling.

COMPOSURE. C. M.

T. E. PERKINS.

1. How sweet the name of Je - sus sounds In a be-liev - er's ear; It soothes his sor-rows, heals his wounds, And drives a - way his fear.
2. It makes the wounded spir - it whole, And calms the troubled breast, 'Tis man-na to the hungry soul, And to the wea - ry rest.
3. Je - sus, my Shep-herd, Saviour, Friend, My Prophet, Priest, and King, My Lord, my Life, my Way, my End, Ac - cept the praise I bring.

LAKEVILLE. C. M.

Arranged from C. H.

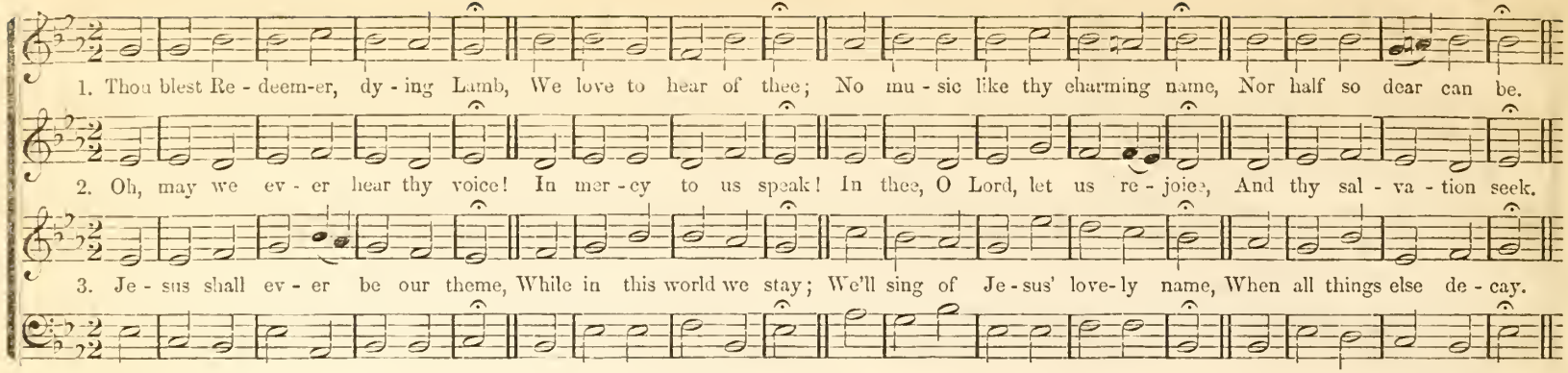
SHEPHERD. C. M.

W. U. BUTCHER.

1. Oh, could I find, from day to day, A near-ness to my God! Then should my hours glide sweet a - way While leaning on his word.
2. Lord, I de - sire with thee to live A - new from day to day; In joys the world can nev - er give, Nor ev - er take a - way.
3. Blest Je - sus, come, and rule my heart, And make me whol - ly thine, That I may nev - er more de - part, Nor grieve thy love di-vine.

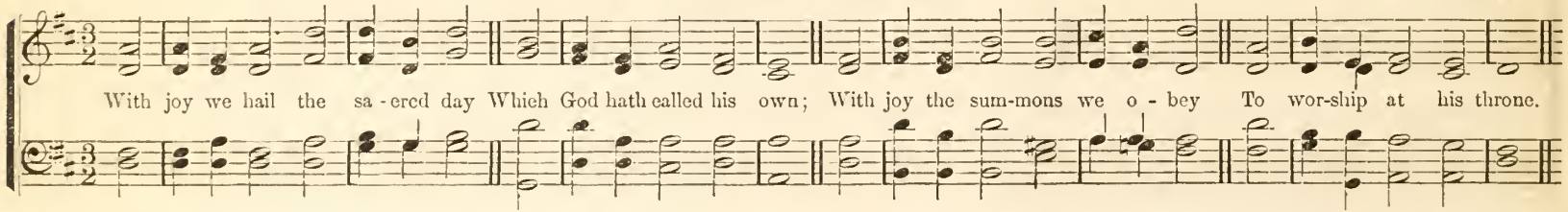
CORAL. C. M

JAS. M. NORTH.


1. Thou blest Re - deem-er, dy - ing Lamb, We love to hear of thee; No mu - sic like thy charming name, Nor half so dear can be.
2. Oh, may we ev - er hear thy voice! In mer - cy to us speak! In thee, O Lord, let us re - joice, And thy sal - va - tion seek.
3. Je - sus shall ev - er be our theme, While in this world we stay; We'll sing of Je - sus' love-ly name, When all things else de - cay.

ALPHEUS. C. M.

MAX EBERWEIN.



Bold, Vigorous, Animated.

VALENTIA. C. M.

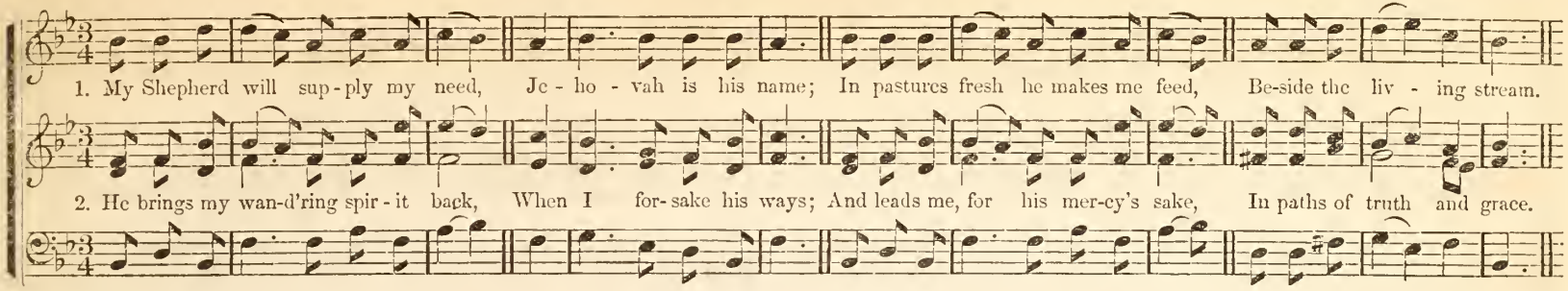
Arr. from HANDEL. From "Temple Choir," by permission,

1. O all ye lands, re - joice in God, Sing prais-es to his name, Let all the earth with one ac - cord His won-drous acts pro-claim.
2. And let his faith - ful serv-ants tell, How by re - deem-ing love Their souls are saved from death and hell, To share the joys a - bove.
3. Oh, then, re - joice, and shout for joy, Ye ransomed of the Lord; Be grate-ful praise your sweet em-ploy, His pres- ence your re - ward.

Not too Fast.

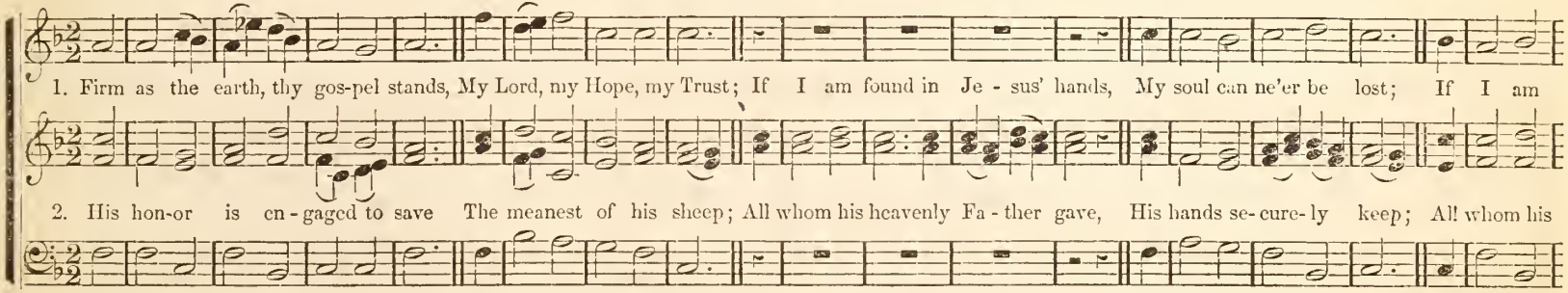
RUSSELL. C. M.

T. E. PERKINS.


1. My Shepherd will sup-ply my need, Je-ho-vah is his name; In pastures fresh he makes me feed, Be-side the liv-ing stream.
2. He brings my wan-d'ring spir-it back, When I for-sake his ways; And leads me, for his mer-cy's sake, In paths of truth and grace.

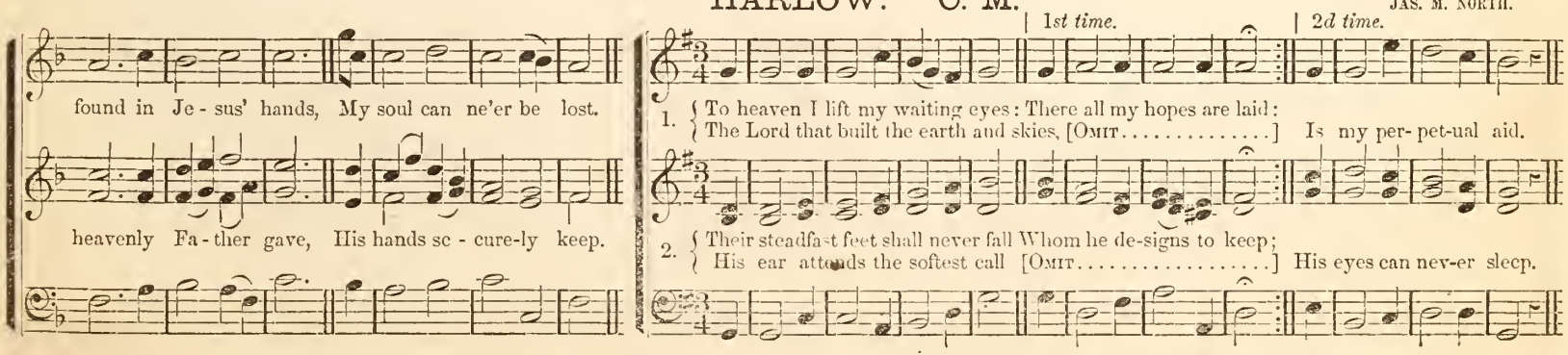
ARABIA. C. M.

FORD.


1. Firm as the earth, thy gos-pel stands, My Lord, my Hope, my Trust; If I am found in Je-sus' hands, My soul can ne'er be lost; If I am
2. His hon-or is en-gaged to save The meanest of his sheep; All whom his heavenly Fa-ther gave, His hands se-cure-ly keep; All whom his

HARLOW. C. M.

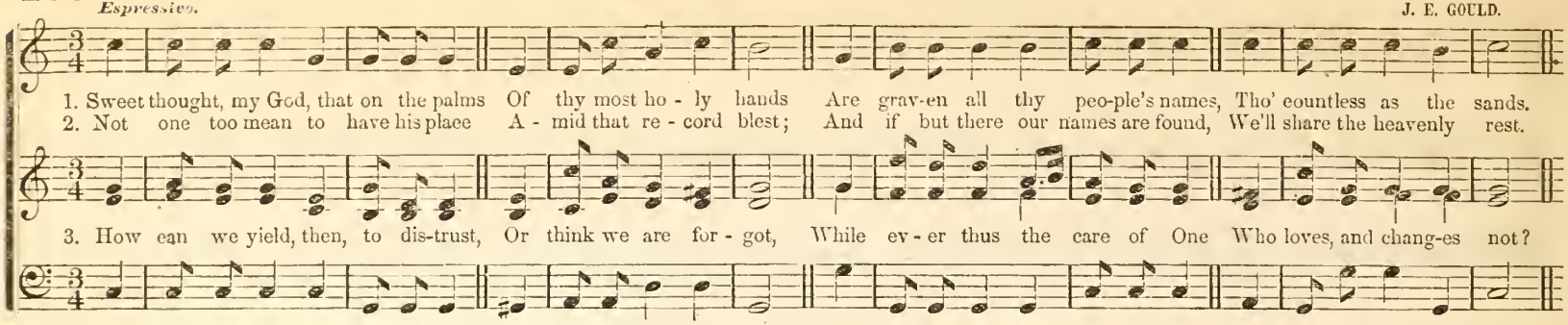
JAS. M. NORTH.


found in Je-sus' hands, My soul can ne'er be lost.
heavenly Fa-ther gave, His hands se-cure-ly keep.
1st time.
2d time.
1. { To heaven I lift my waiting eyes: There all my hopes are laid:
{ The Lord that built the earth and skies, [Omit.....] Is my per-pet-ual aid.
2. { Their steadfast feet shall never fall Whom he de-signs to keep;
{ His ear attends the softest call [Omit.....] His eyes can nev-er sleep.

HEAVENLY REST. C. M.

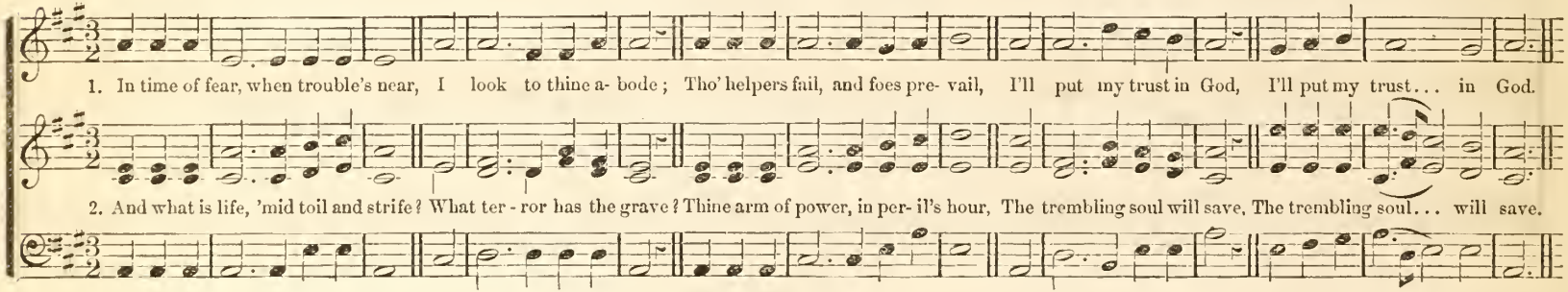
Espressivo.

J. E. GOULD.


1. Sweet thought, my God, that on the palms Of thy most ho - ly hands Are grav-en all thy peo-ple's names, Tho' countless as the sands.
2. Not one too mean to have his place A - mid that re - cord blest; And if but there our names are found, We'll share the heavenly rest.
3. How can we yield, then, to dis-trust, Or think we are for - got, While ev - er thus the care of One Who loves, and chang-es not?

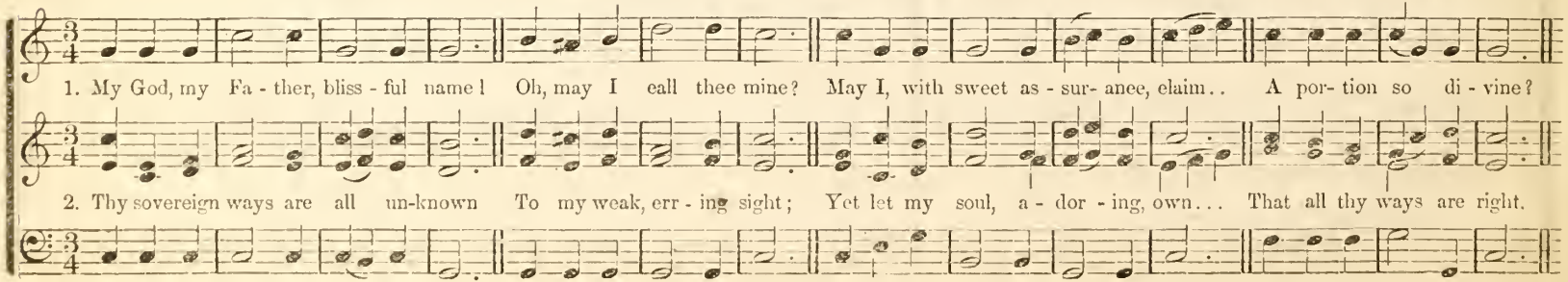
ARCADIA. C. M.

Dr. T. HASTINGS. By Permission.


1. In time of fear, when trouble's near, I look to thine a- bode; Tho' helpers fail, and foes pre- vail, I'll put my trust in God, I'll put my trust... in God.
2. And what is life, 'mid toil and strife? What ter - ror has the grave? Thine arm of power, in per- il's hour, The trembling soul will save, The trembling soul... will save.

LAKESIDE. C. M.

J. M. NORTH.


1. My God, my Fa - ther, bliss - ful name! Oh, may I call thee mine? May I, with sweet as - sur- ance, claim.. A por- tion so di - vine?
2. Thy sovereign ways are all un-known To my weak, err - ing sight; Yet let my soul, a - dor - ing, own... That all thy ways are right.

VINELAND. C. M.

1. Je - sus! thou art the sinner's Friend; As such I look to thee; Now, in the full - ness of thy love, O Lord, re - mem - ber me.

2. Lord! I am guilt - y— I am vile, But thy sal - va - tion's free; Then, in thine all - a - bounding grace, Dear Lord, re - mem - ber me.

3. And, when I close my eyes in death, When creature-helps all flee, Then, O my dear Re - deem-er - God! I pray, re - mem - ber me.

CHESTNUT STREET. C. M.

Legato. H. K. OLIVER.

He leads my wea - ry wand'ring feet, Where sweetest pas - tures grow; Where gen-tle gales my steps shall greet, And peace - ful riv - ers flow.

CORONAL. C. M.

Bold, Forte. Dr. HASTINGS. By permission.

1. All hail the power of Je - sus' name, Let angels prostrate fall; Bring forth the royal di - a - dem, And crown him Lord of all, And crown him Lord of all.

2. Crown him, ye morning stars of light! Who formed this floating ball; Now hail the strength of Israel's might, And crown him Lord of all.

3. Ye chos-en seed of Adam's race,—Ye ransomed from the fall! Hail him, who saves you by his grace, And crown him Lord of all, And crown him Lord of all.

SILOAM'S STREAM. C. M.

T. E. PERKINS.

Not too fast. (Articulate distinctly.)

1. By cool Si - lo - am's sha - dy rill How sweet the lil - y grows! How sweet the breath, beneath the hill, Of Sha-ron's dew - y rose!

2. By cool Si - lo - am's sha - dy rill The lil - y must de - cay; The rose that blooms beneath the hill, Must short-ly fade a - way.

3. O thou who giv - est life and breath, We seek thy grace a - lone, In childhood, manhood, age, and death, To keep us still thine own.

Glowing. (36th P. M.)

TAPPAN. C. M. Or P. M.

GEO. KINGSLEY. By permission.

As P.M. There is an hour of peaceful rest, To mourning wanderers given; There is a joy for souls distressed, A balm for every wounded breast; 'Tis found a-lone in heaven.
As C.M. Behold the love, the generous love, That ho - ly Da - vid shows; Behold his kind compassion move, Behold his kind compassion move For his af - fliet - ed foes.

Andante.

HARVILLE. C. M.

JAMES FLINT. By permission.

1. O Thou, who driest the mourn - er's tear, How dark this world would be, If, when deceived and wounded here, We could not fly to thee.

2. The friends who in our sun - shine live, When win - ter comes, are flown; And he who has but tears to give, Must weep those tears a - lone.

Allegro.

URBANIA. C. M.

E. L. WHITE. By permission.

Oh, for a thousand tongues to sing My dear Re-deemer's praise—The glories of my God and King, The tri-umphs of his grace!
The triumphs of his grace! The triumphs of his grace!
Oh, for a thousand tongues to sing My dear Re-deemer's praise—The glories of my God and King, The tri-umphs of his grace!

(36th P. M.)

RHINE. C. M.

German.

1. There is an hour of peaceful rest, To mourning wanderers given: There is a tear for souls distressed, A balm for ev-ery wounded breast, 'Tis found a-lone—in heaven.
2. There is a home for wea-ry souls, By sins and sorrows driven; When tossed on life's tempestuous shoals, Where storms arise and ocean rolls, And all is drear—but heaven.

RUNNING BROOK. C. M. (QUINTETTE.)

T. E. PERKINS.

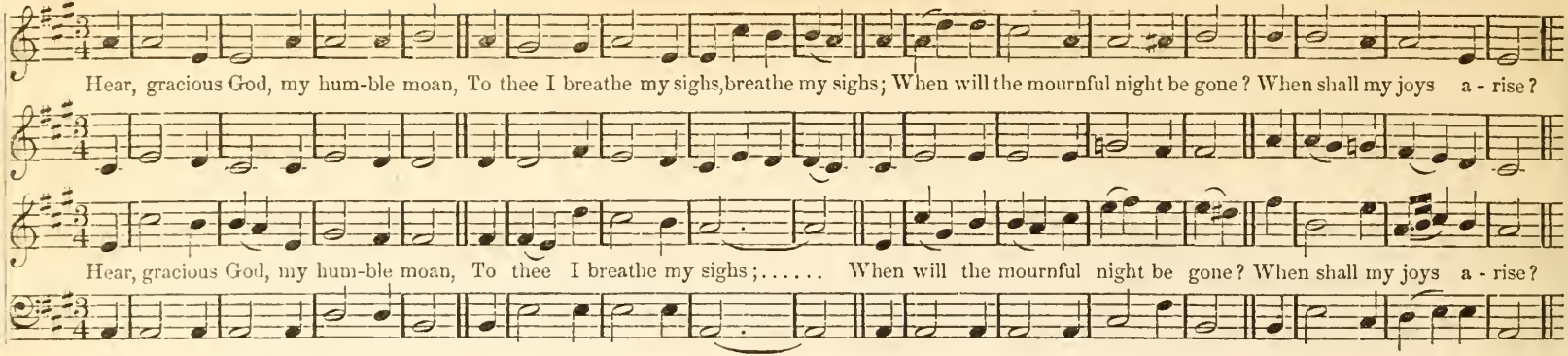
SOLO—Soprano or Tenor.

1. How sweet, how heavenly is the sight, When those who love the Lord In one an-oth-er's peace de-light, And so ful-fil his word.
2. Where each can feel his broth-er's sigh, And with him bear a part! When sor-row flows from eye to eye, And joy from heart to heart.
1. How sweet, how heavenly is the sight, When those who love the Lord In one an-oth-er's peace de-light, And so ful-fil his word.

170

COCHRAN. C. M.

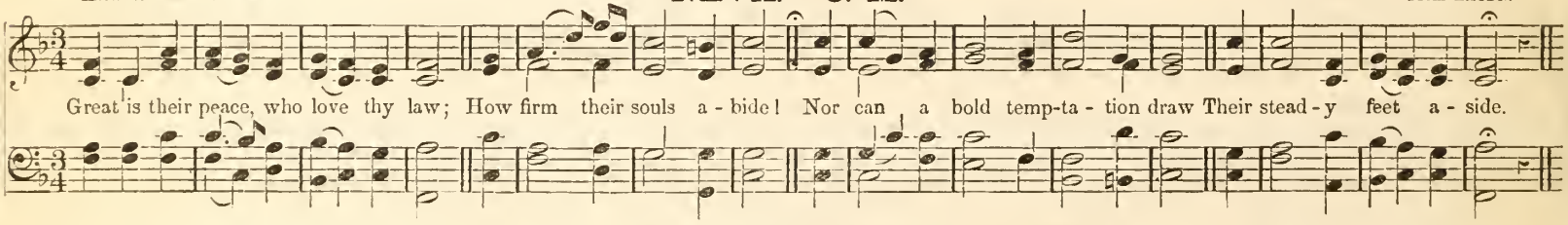
JAMES M. NORTH.


Hear, gracious God, my hum-ble moan, To thee I breathe my sighs, breathe my sighs; When will the mournful night be gone? When shall my joys a - rise?
Hear, gracious God, my hum-ble moan, To thee I breathe my sighs;..... When will the mournful night be gone? When shall my joys a - rise?

Andante con Grazia.

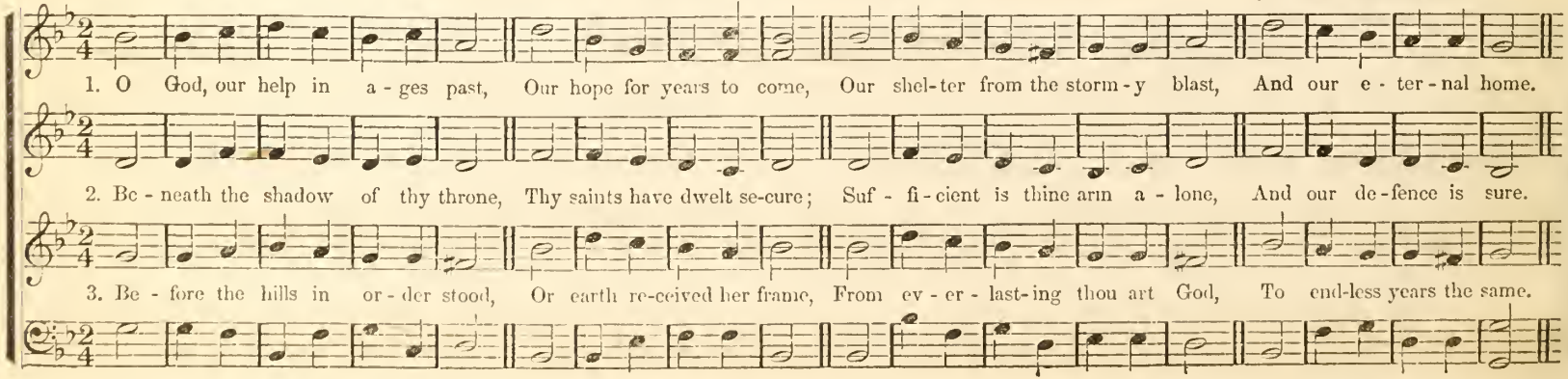
NEVA. C. M.

From HAYDN.



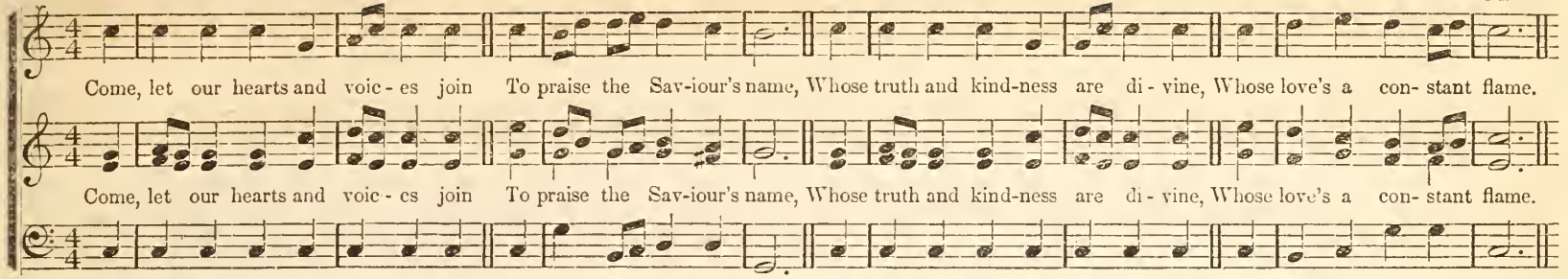
WINDSOR. C. M.

From the "Scotch Psalter," 1615.

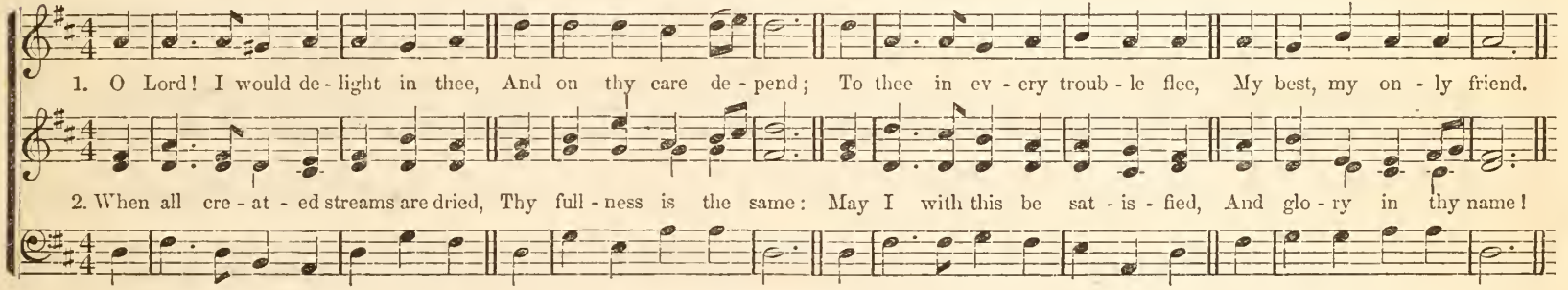

1. O God, our help in a - ges past, Our hope for years to come, Our shel-ter from the storm - y blast, And our e - ter - nal home.
2. Be - neath the shadow of thy throne, Thy saints have dwelt se-cure; Suf - fi - cient is thine arm a - lone, And our de - fence is sure.
3. Be - fore the hills in or - der stood, Or earth re-ceived her frame, From ev - er - last-ing thou art God, To end-less years the same.

LA BOCAGE. C. M.

H. HARDING.

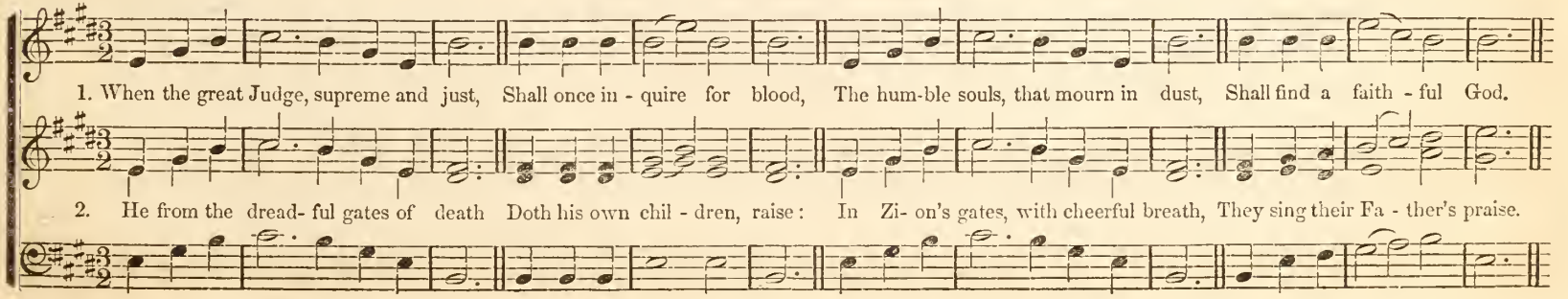

Come, let our hearts and voic - es join To praise the Sav-iour's name, Whose truth and kind-ness are di - vine, Whose love's a con- stant flame.
Come, let our hearts and voic - es join To praise the Sav-iour's name, Whose truth and kind-ness are di - vine, Whose love's a con- stant flame.

INWOOD. C. M.


1. O Lord! I would de - light in thee, And on thy care de - pend; To thee in ev - ery troub - le flee, My best, my on - ly friend.
2. When all cre - at - ed streams are dried, Thy full - ness is the same: May I with this be sat - is - fied, And glo - ry in thy name!

KALKBRENNER. C. M.

J. E. GOULD. By permission.


1. When the great Judge, supreme and just, Shall once in - quire for blood, The hum-ble souls, that mourn in dust, Shall find a faith - ful God.
2. He from the dread- ful gates of death Doth his own chil - dren, raise: In Zi- on's gates, with cheerful breath, They sing their Fa - ther's praise.

ROSS. C. M.

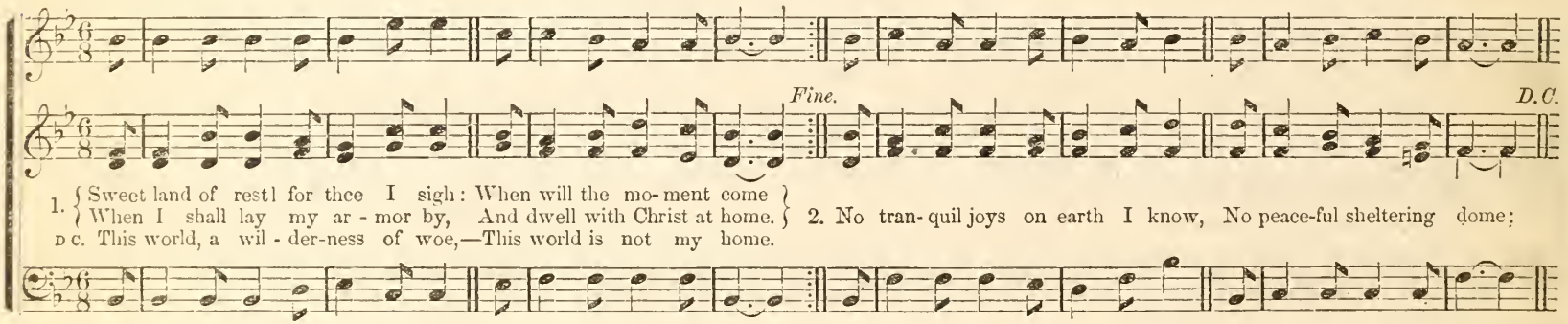
JAS. M. NORTH.

1. 'Tis by thy srrength the mountains stand, God of e - ter - nal power! The sea grows calm at thy com-mand, And tempests cease to roar.
2. Thy morning light and eve - ning shade Suc-ees- sive com - forts bring; Thy plenteous fruits make har- vest glad; Thy flow'rs a - dorn the spring.

THORNTON. C. M. Double.

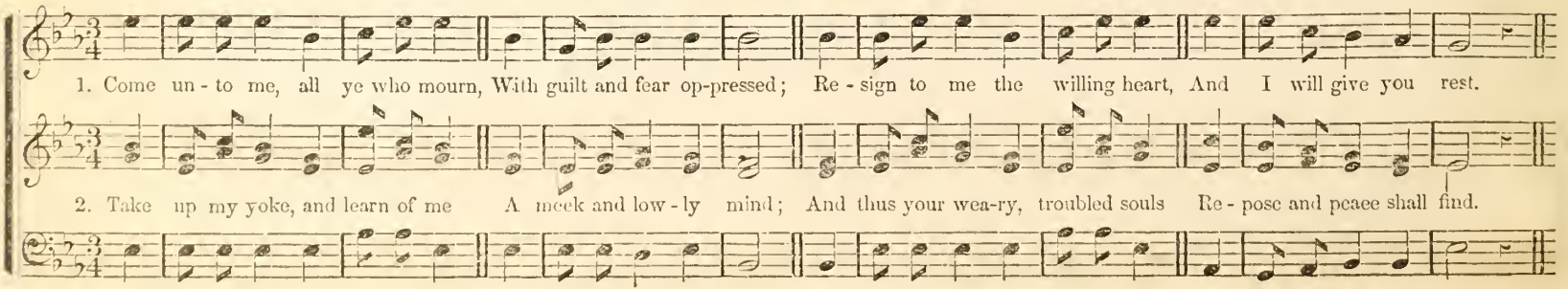
Not too Fast.

T. E. PERKINS.


Fine.
D.C.
1. Sweet land of rest! for thee I sigh: When will the mo-ment come
When I shall lay my ar - mor by, And dwell with Christ at home.
D C. This world, a wil - der-ness of woe,—This world is not my home.
2. No tran- quil joys on earth I know, No peace-ful sheltering dome;

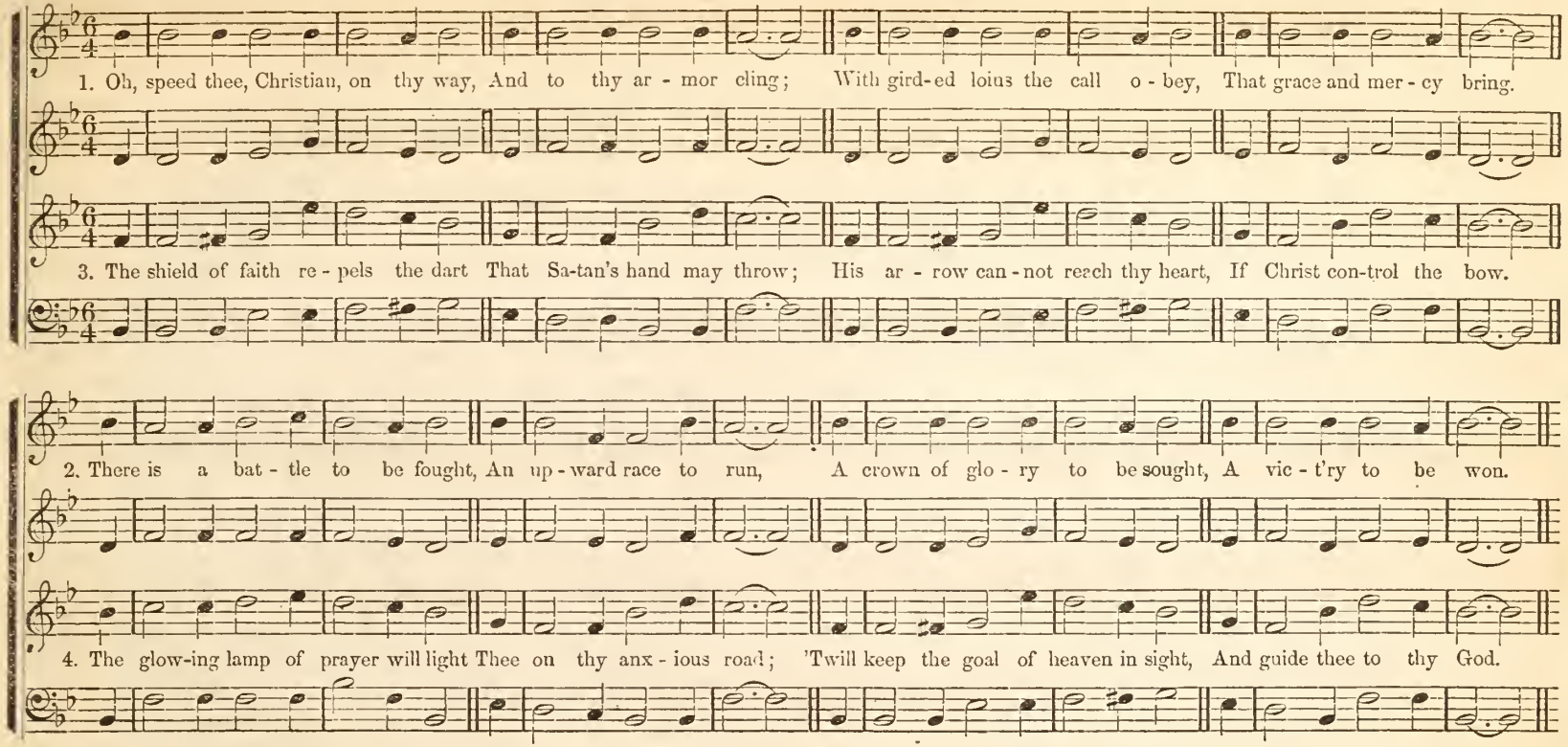
MEADVILLE. C. M.

C. W. SUPER.


1. Come un - to me, all ye who mourn, With guilt and fear op-pressed; Re - sign to me the willing heart, And I will give you rest.
2. Take up my yoke, and learn of me A meek and low - ly mind; And thus your wea-ry, troubled souls Re - pose and peace shall find.

CONFIDENCE. C. M. Double.

Cheerful. Not too fast.

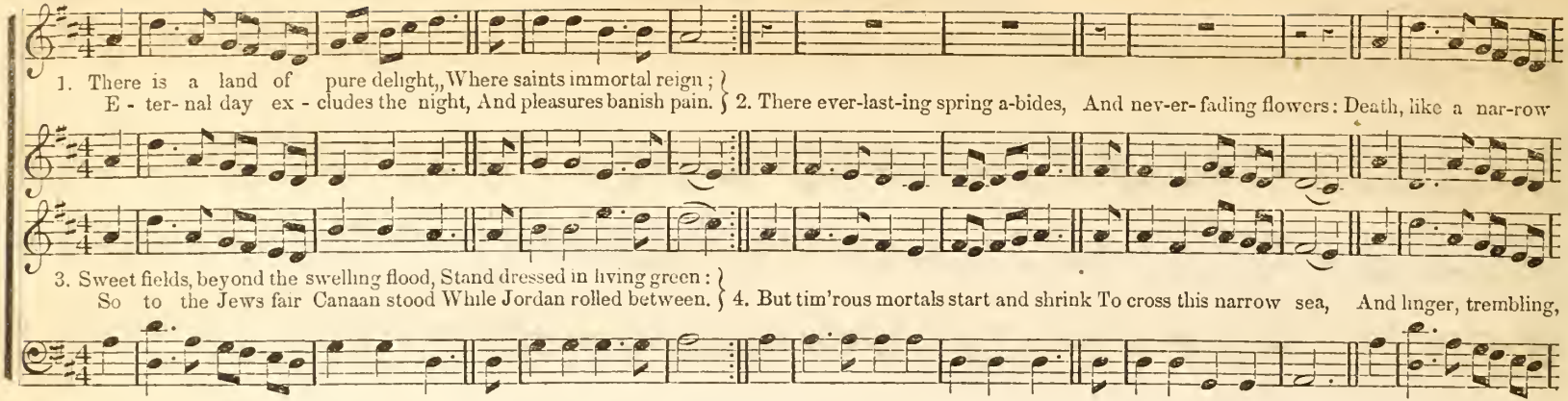

1. Oh, speed thee, Christian, on thy way, And to thy ar - mor cling; With gird-ed loins the call o - bey, That grace and mer - cy bring.
3. The shield of faith re - pels the dart That Sa-tan's hand may throw; His ar - row can - not reach thy heart, If Christ con-trol the bow.
2. There is a bat - tle to be fought, An up - ward race to run, A crown of glo - ry to be sought, A vic - t'ry to be won.
4. The glow-ing lamp of prayer will light Thee on thy anx - ious road; 'Twill keep the goal of heaven in sight, And guide thee to thy God.

SILVERDALE. C. M.

T. E. P.

BLENHEIM. C. M. Double.

Arranged from the German.


1. There is a land of pure delight, Where saints immortal reign;
E - ter- nal day ex - cludes the night, And pleasures banish pain.
2. There ever-last-ing spring a-bides, And nev-er- fading flowers: Death, like a nar-row
3. Sweet fields, beyond the swelling flood, Stand dressed in living green:
So to the Jews fair Canaan stood While Jordan rolled between.
4. But tim'rous mortals start and shrink To cross this narrow sea, And linger, trembling,

SABBATH EVENING. C. M.

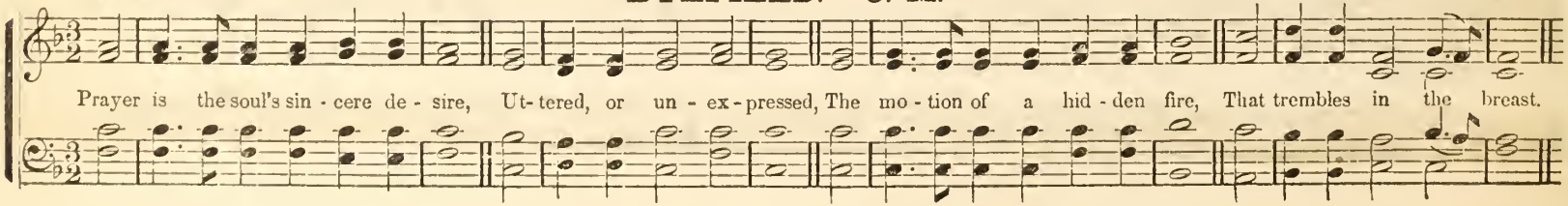
T. E. P. From "Sacred Lute."

sea, divides That heavenly land from ours.
on the brink, And fear to launch away.
1ST TIME.
2D TIME.
1. Come, Ho - ly Spir - it, heavenly Dove, With all thy quick'ning powers;
Kin - dle a flame of sa - cred love [OMIT - - - - - - - - -] In these cold hearts of ours.
2. See how we grov- el here be - low, Fond of these earth-ly toys;
Our souls, how heav-i - ly they go, [OMIT - - - - - - - - -] To reach e - ter - nal joys.

Metrical Chant.

BYEFIELD. C. M.

Dr. THOS. HASTINGS.



BOND. C. M.

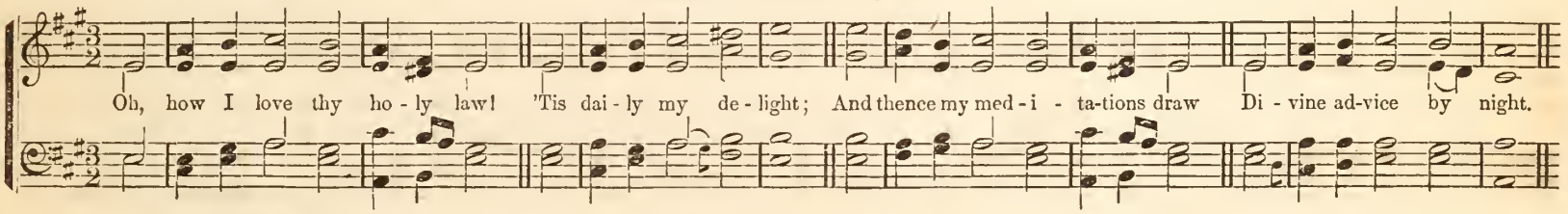
G. F. ROOT. By Permission.

HENRY. C. M.

S. B. POND. By Permission.

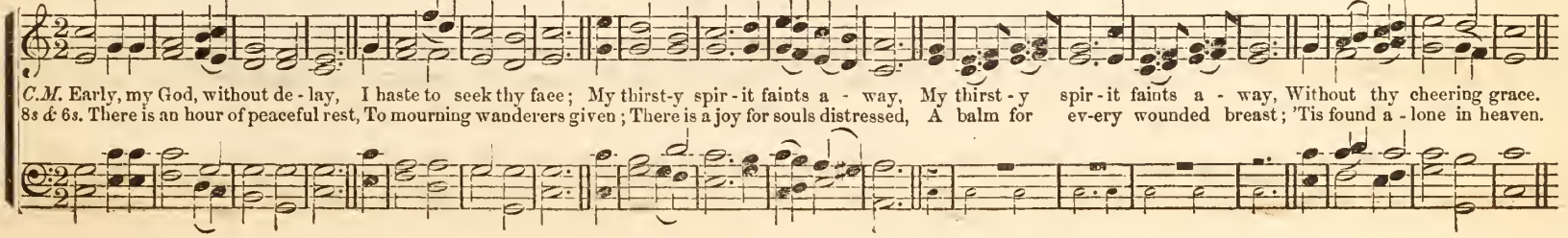
MEMPHIS. C. M.

Western Air.



(36th P. M.) LANESBORO'. C. M. Or 8s & 6s.

English.


C.M. Early, my God, without de - lay, I haste to seek thy face; My thirst-y spir - it faints a - way, My thirst - y spir - it faints a - way, Without thy cheering grace.
8s & 6s. There is an hour of peaceful rest, To mourning wanderers given; There is a joy for souls distressed, A balm for ev-ery wounded breast; 'Tis found a - lone in heaven.

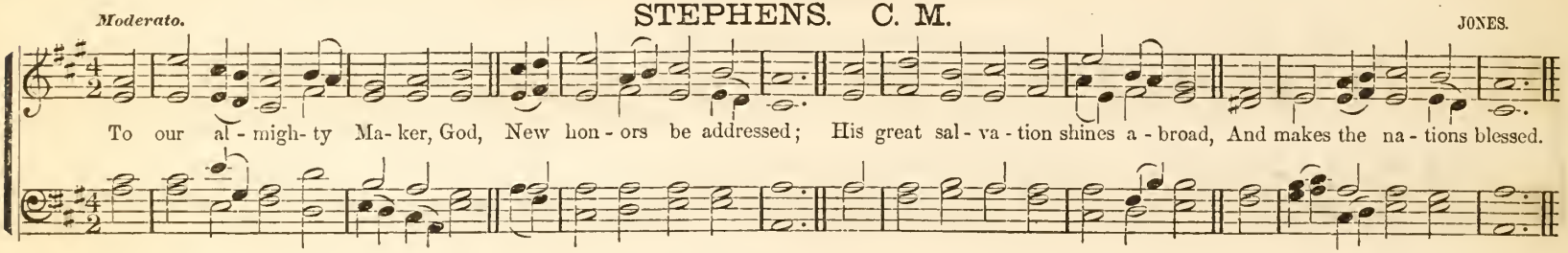
BALERMA. C. M.

Scottish.

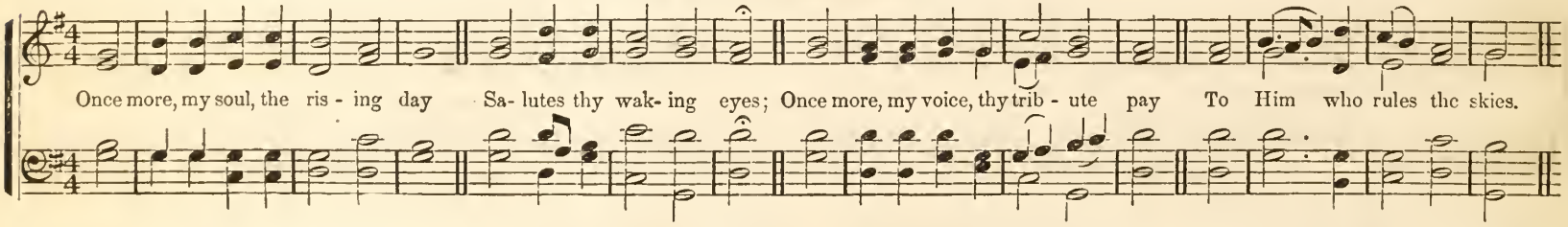
STEPHENS. C. M.

Moderato.

JONES.

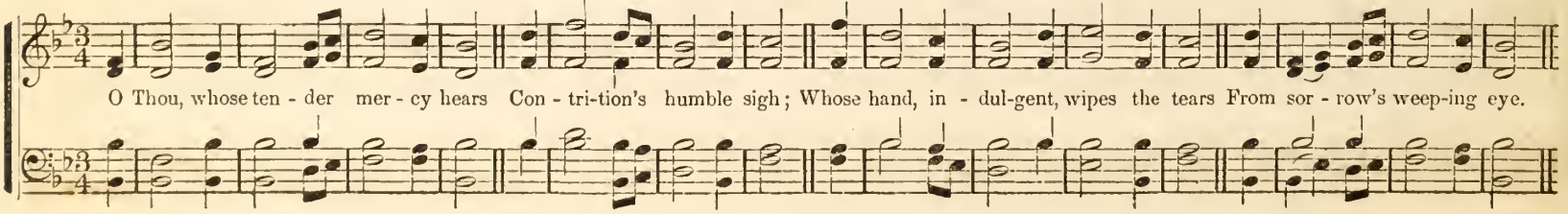


PETERBORO'. C. M.

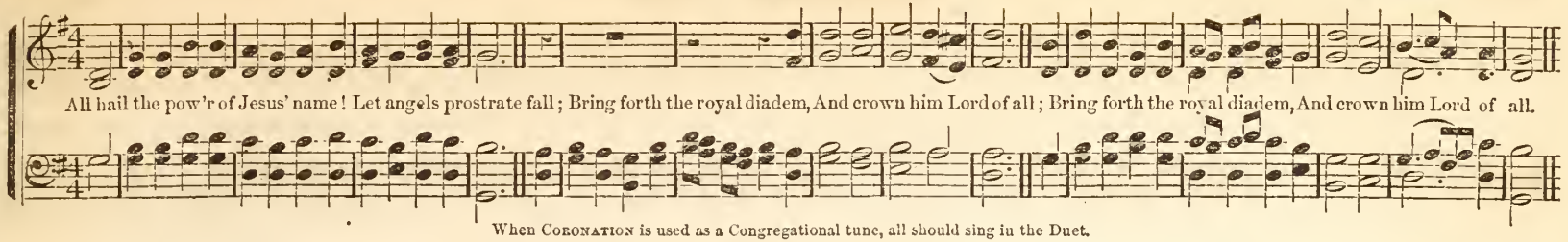


AVON. C. M.

Scottish.



CORONATION. C. M.


All hail the pow'r of Jesus' name! Let angels prostrate fall; Bring forth the royal diadem, And crown him Lord of all; Bring forth the royal diadem, And crown him Lord of all.

When CORONATION is used as a Congregational tune, all should sing in the Duet.

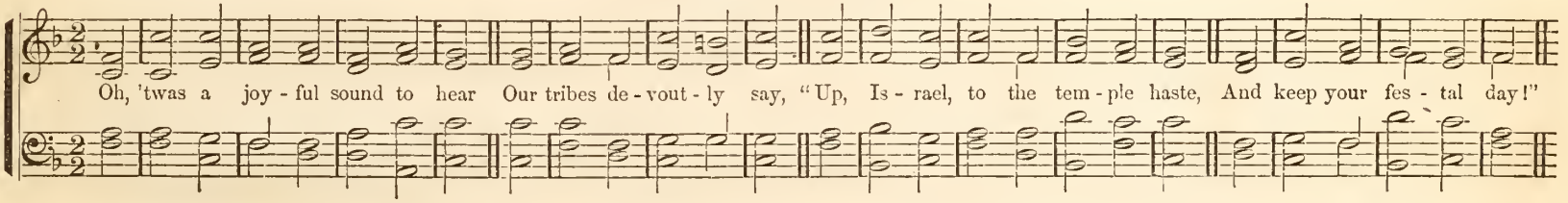
(36th P. M.)

WOODLAND. C. M.

N. D. GOULD.

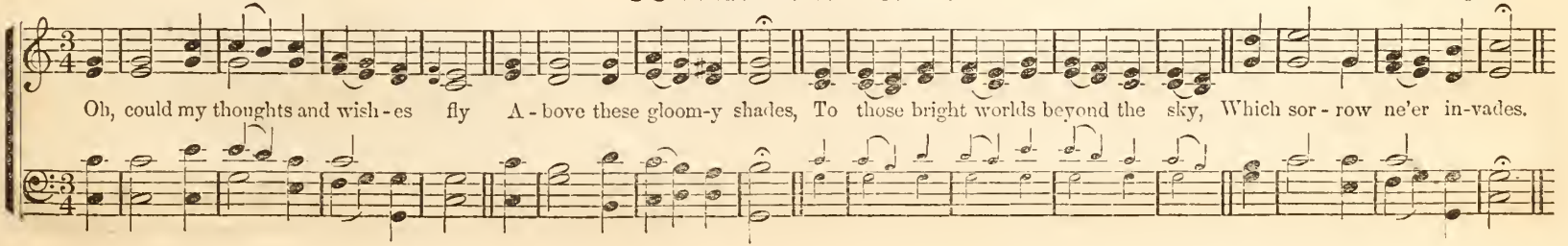
There is an hour of peaceful rest To mourning wand'rers given; There is a joy for souls distress'd, A balm for every wounded breast,—'Tis found above, in heaven.

MEAR. C. M.

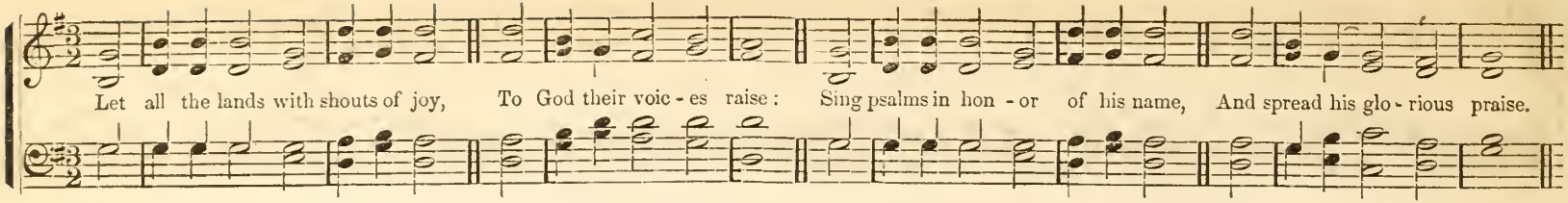


COVENTRY. C. M.

English.

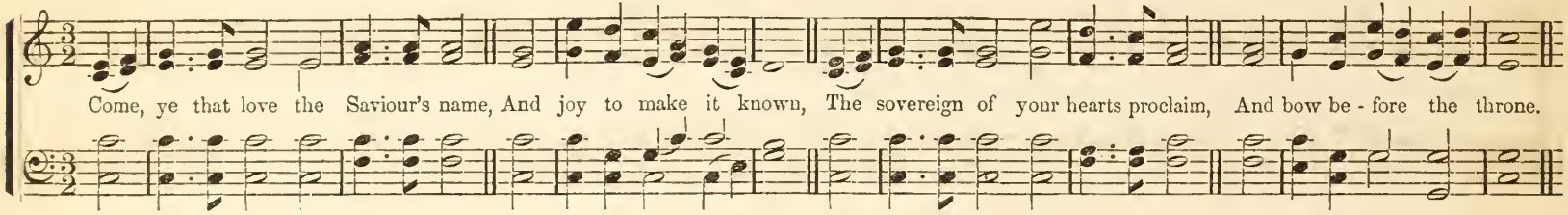

Oh, could my thoughts and wish-es fly A-bove these gloom-y shades, To those bright worlds beyond the sky, Which sor-row ne'er in-vades.

MARLOW. C. M.


Let all the lands with shouts of joy, To God their voic - es raise: Sing psalms in hon - or of his name, And spread his glo - rious praise.

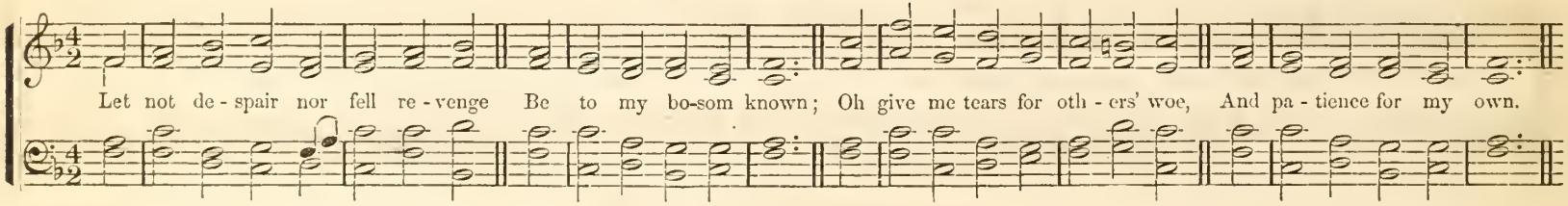
HEBER. C. M.

GEO. KINGSLEY. By Permission.


Come, ye that love the Saviour's name, And joy to make it known, The sovereign of your hearts proclaim, And bow be - fore the throne.

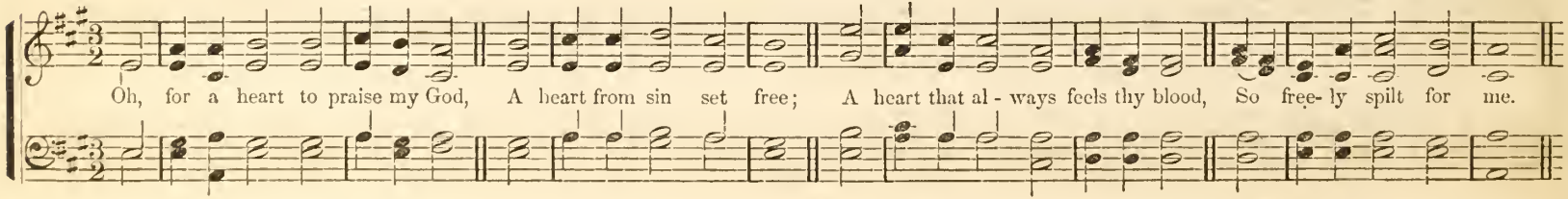
Moderato.

DUNDEE. C. M.



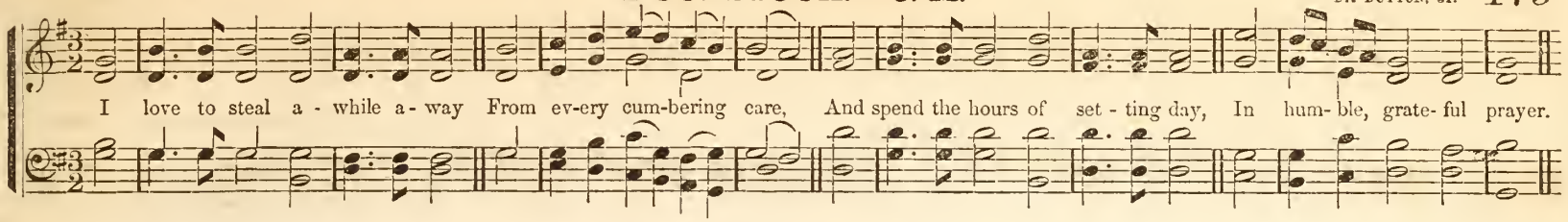
AZMON. C. M.

Arranged from GLASER.



WOODSTOCK. C. M.

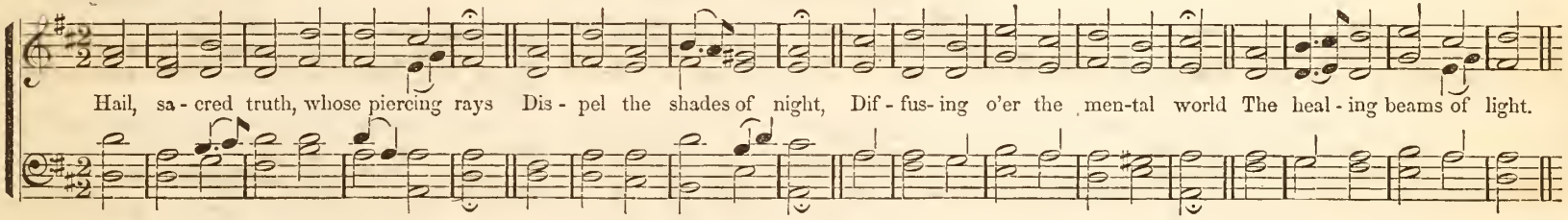
Dr. DUTTON, Jr.



Bold and Firm. Not too slow.

ST. ANN'S. C. M.

Dr. CROFT.


Hail, sa - cred truth, whose piercing rays Dis - pel the shades of night, Dif - fus- ing o'er the men-tal world The heal - ing beams of light.

ORTONVILLE. C. M.

Dr. T. HASTINGS. By Permission.

O Saviour, welcome to my heart; Possess thy humble throne; Bid ev-ery ri-val, Lord, de-part, And reign, O Christ, a-lone, And reign, O Christ, a-lone.

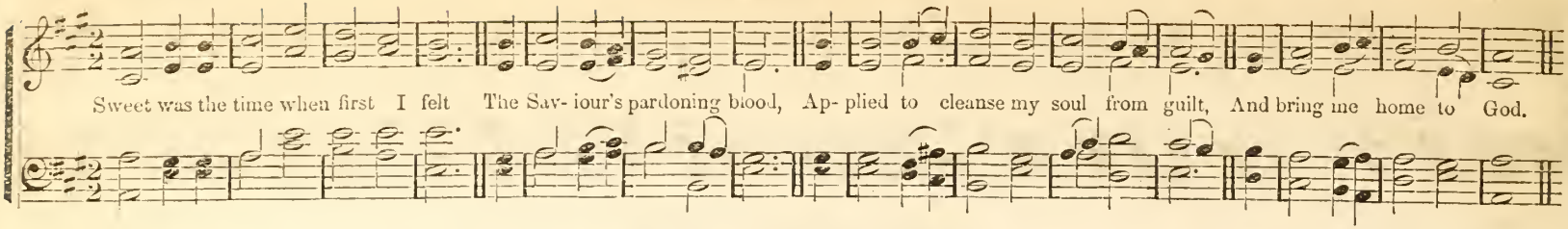
ST. MARTIN'S. C. M.

TANSUR.

180 *Not too Fast.*

DEDHAM. C. M.

GARDNER.

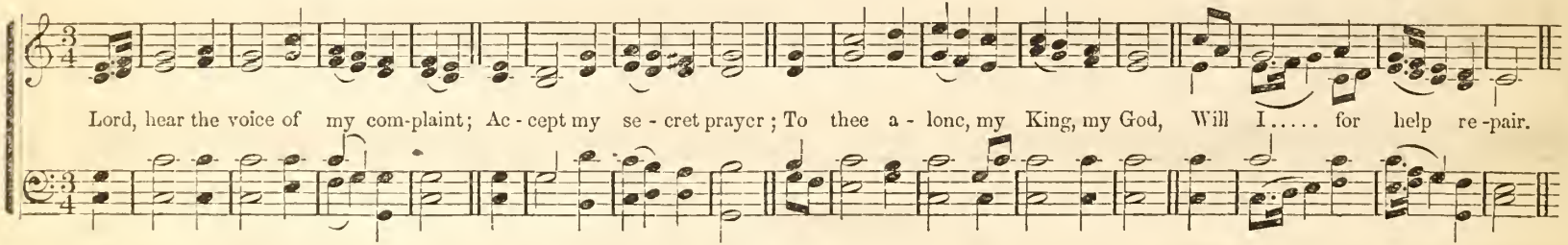

Sweet was the time when first I felt The Sav- iour's pardoning blood, Ap- plied to cleanse my soul from guilt, And bring me home to God.

WARWICK. C. M.

STANLEY.

HOWARD. C. M.

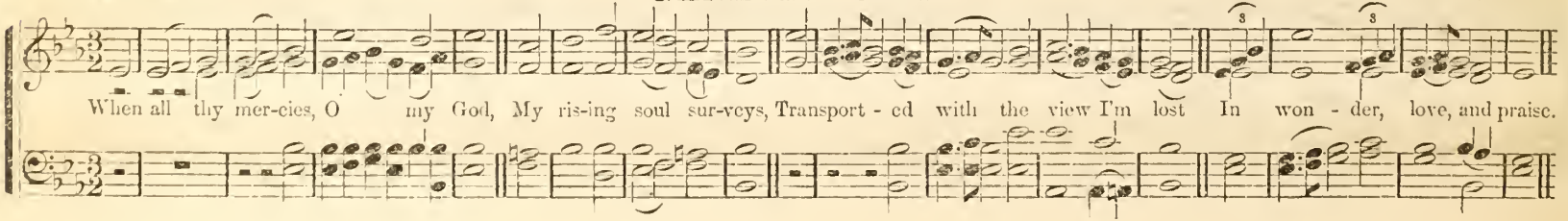
Mrs. CUTHBERT.



Moderato.

GENEVA. C. M.

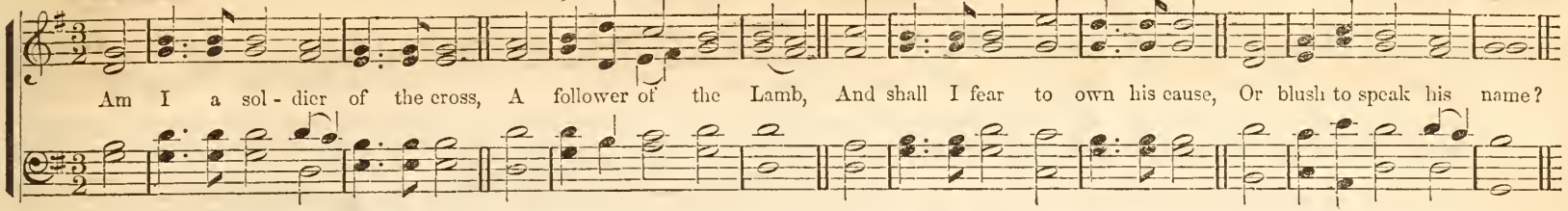
JNO. COLE.



Moderato.

ARLINGTON. C. M.

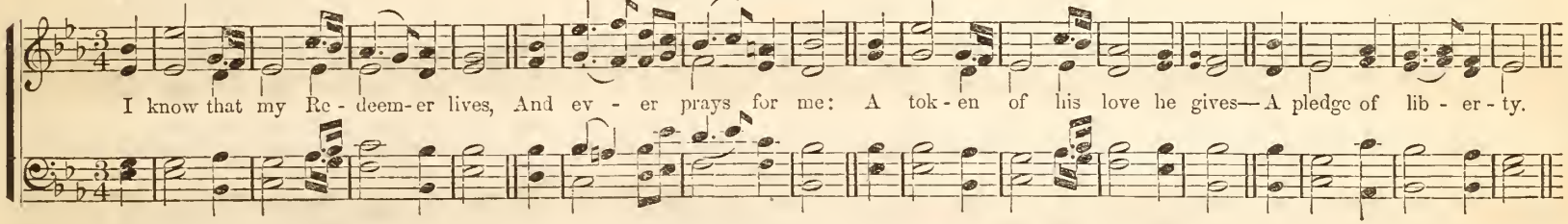
Dr. ARNE.



Legato e Moderato.

BRADFORD. C. M.

HANDEL.



CHRISTMAS. C. M.

Attributed to HANDEL.

A - wake, my soul, stretch every nerve, And press with vig-or on; A heav'nly race demands thy zeal, And an im-mor-tal crown, And an im-mortal crown.

ARMENIA. C. M.

S. B. POND. By permission.

182 *Moderato.*

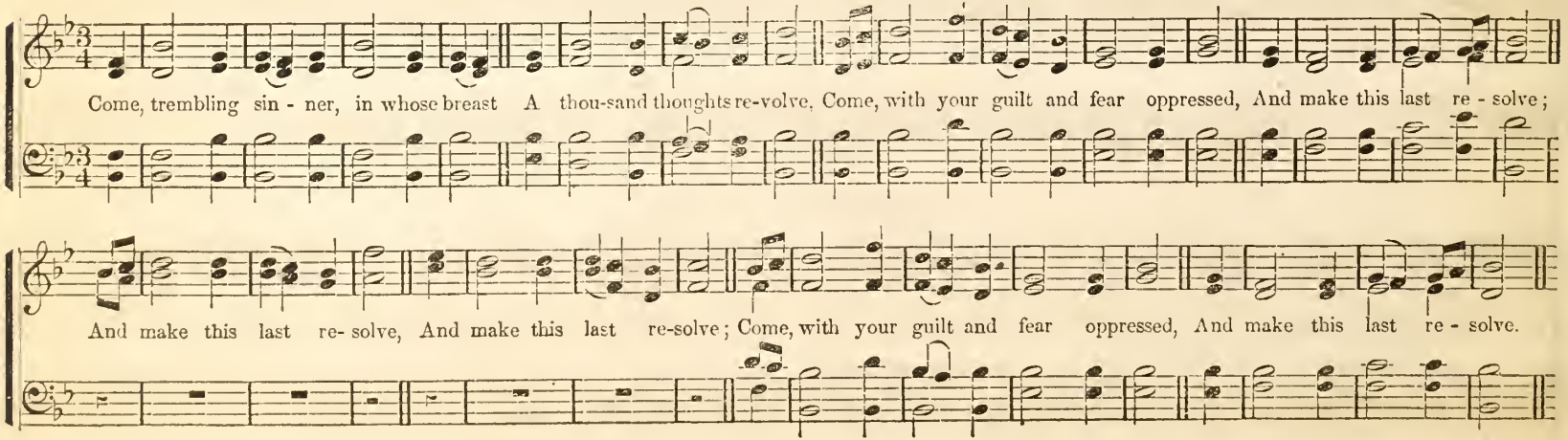
MOUNT PISGAH. C. M. With Chorus.

Familiar Melody.

1. When I can read my ti - tle clear To mansions in the skies,..... I bid fare-well to ev - ery fear, And wipe my weep- ing eyes;
2. Should earth a- gainst my soul en - gage And hell - ish darts be hurled..... Then I can smile at Sa -tan's rage, And face a frown-ing world;
And wipe my weep- ing eyes,..... And wipe my weep- ing eyes;..... I bid fare- well to ev - ery fear, And wipe my weep- ing eyes.
And face a frown- ing world,.... And face a frown-ing world;.... Then I can smile at Sa - tan's rage, And face a frown- ing world.

ATWATER. C. M. With Chorus.

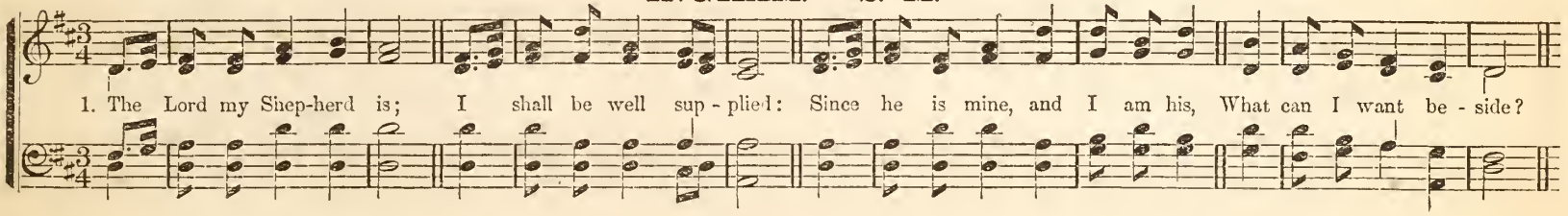
Familiar Melody.


Come, trembling sin - ner, in whose breast A thou-sand thoughts re-volve, Come, with your guilt and fear oppressed, And make this last re - solve;
And make this last re- solve, And make this last re-solve; Come, with your guilt and fear oppressed, And make this last re - solve.

HAPPY PLACE. S. M.

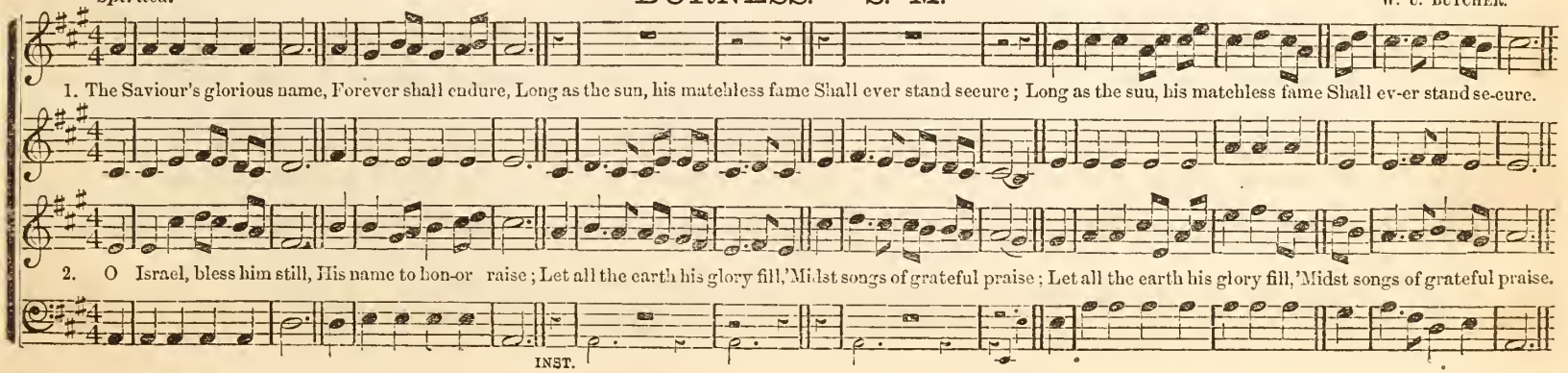
1. How charming is the place Where my.... Re-deem-er, God, Un-veils..... the beau-ties of his face, And sheds his love a-broad.
2. Here, on the mer-cy-seat, With ra - - diant glo-ry crowned, Our joy - - ful eyes be-hold him sit, And smile on all a-round.

INGHAM. S. M.



BURNESS. S. M.

Spirited. W. U. BUTCHER.


1. The Saviour's glorious name, Forever shall endure, Long as the sun, his matchless fame Shall ever stand secure; Long as the sun, his matchless fame Shall ev-er stand se-cure.
2. O Israel, bless him still, His name to hon-or raise; Let all the earth his glory fill,'Midst songs of grateful praise; Let all the earth his glory fill,'Midst songs of grateful praise.
INST.

DEVA. S. M.

JAS. M. NORTH.

1. The Lord my Shep - herd is; I shall be well sup - plied: Since he is mine, and I am his, What can I want be - side?

2. He leads me to the place Where heavenly pas - ture grows, Where liv - ing wa - ters gen - tly pass, And full sal - va - tion flows.

3. If e'er I go a - stray, He doth my soul re - claim, And guides me in his own right way, For his most ho - ly name.

CLOVE HILL. S. M.

Gentle, but Earnest.

T. E. P. From "Sacred Lute," by permission.

1. My spir - it on thy care, Blest Saviour, I re - cline; Thou wilt not leave me to de - spair, For thou art love di - vine.

MOUNT ARDOR. S. M.

T. E. P.

1. Lord, at this clos - ing hour, Es - tab - lish ev - ery heart Up - on thy word of truth and power, To keep us when we part.

2. Peace to our breth - ren give; Fill all our hearts with love; In faith and pa - tience may we live, And seek our rest a - bove.

3. Through changes, bright or drear, We would thy will pur - sue; And toil to spread thy king-dom here Till we its glo - ry view.

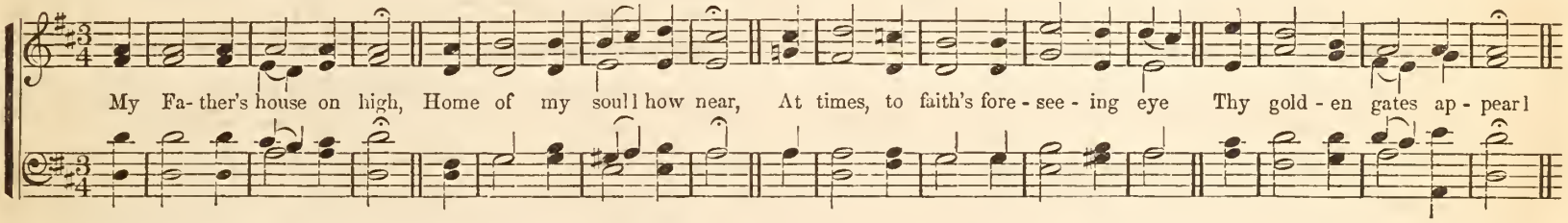
Graceful.

SWAIN. S. M.

WM. U. BUTCHER.

1. We lift our hearts to thee, Thou Day-star from on high; The sun it- self is but thy shade, Yet cheers both earth and sky, Yet cheers both earth and sky.
2. Oh let thy ris - ing beams Dispel the shades of night; And let the glo - ries of thy love, Come like the morning light, Come like the morn-ing light.
3. May we this life im-prove, To mourn for er-rors past; And live this short revolving day As if it were our last, As if it were our last.

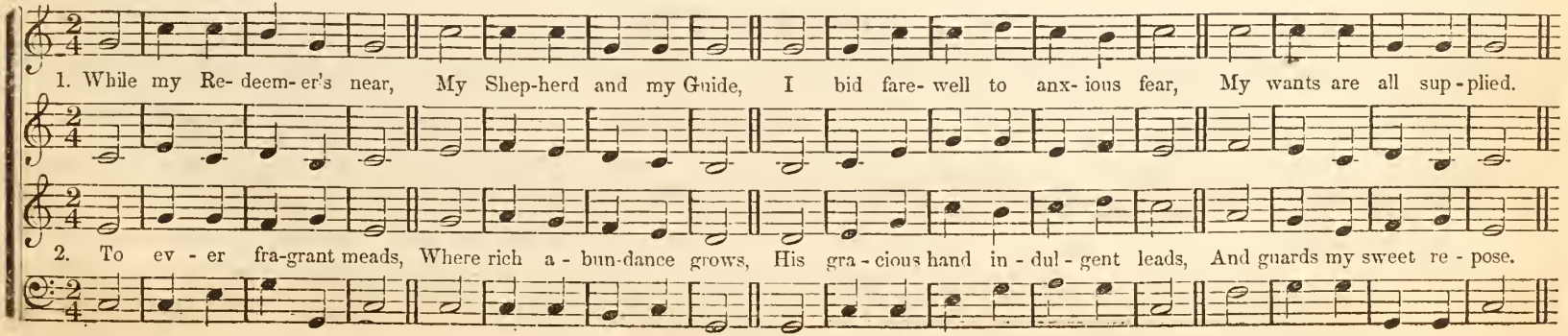
GALVESTON. S. M.



Gently.

NORTH BRANCH. S. M.

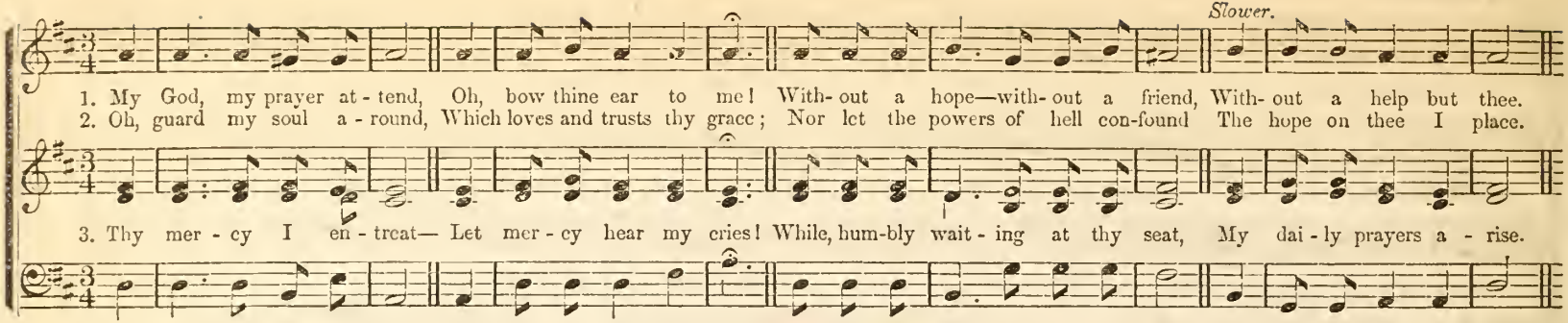
T. E. PERKINS.


1. While my Re- deem- er's near, My Shep-herd and my Guide, I bid fare- well to anx- ious fear, My wants are all sup - plied.
2. To ev - er fra-grant meads, Where rich a - bun-dance grows, His gra - cious hand in - dul - gent leads, And guards my sweet re - pose.

ELLWOOD. S. M.

E. D. FAULKNER.

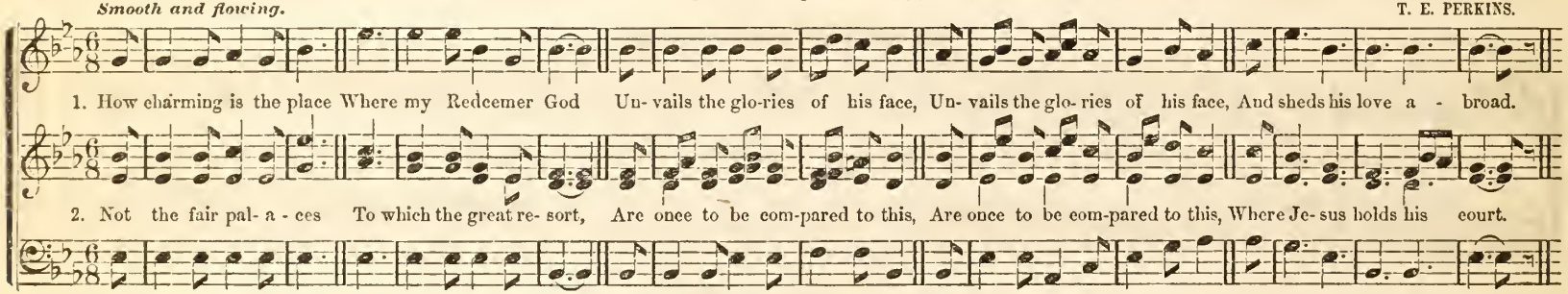
Slower.


1. My God, my prayer at - tend, Oh, bow thine ear to me! With- out a hope—with- out a friend, With- out a help but thee.
2. Oh, guard my soul a - round, Which loves and trusts thy grace; Nor let the powers of hell con-found The hope on thee I place.
3. Thy mer - cy I en - treat— Let mer - cy hear my cries! While, hum-bly wait - ing at thy seat, My dai - ly prayers a - rise.

FRAGRANCE. S. M.

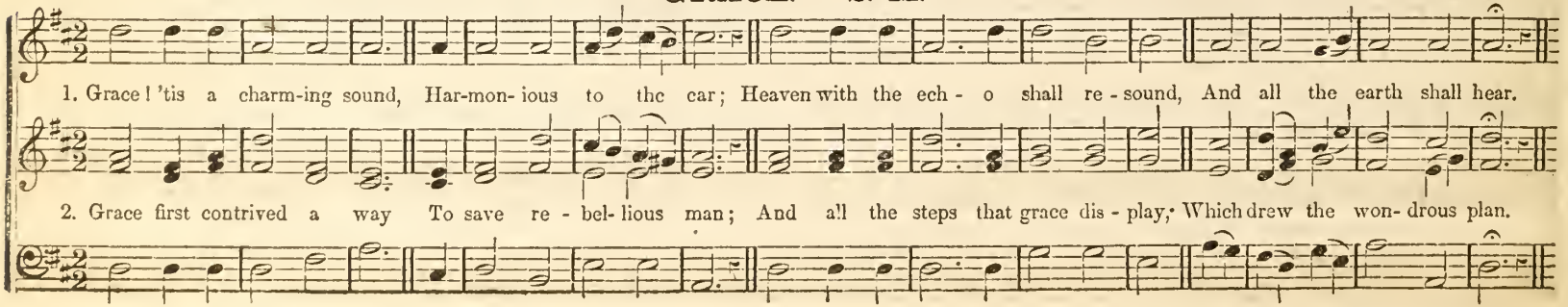
Smooth and flowing.

T. E. PERKINS.


1. How charming is the place Where my Redeemer God Un- vails the glo-ries of his face, Un- vails the glo- ries of his face, And sheds his love a - broad.
2. Not the fair pal- a - ces To which the great re- sort, Are once to be com-pared to this, Are once to be com-pared to this, Where Je- sus holds his court.

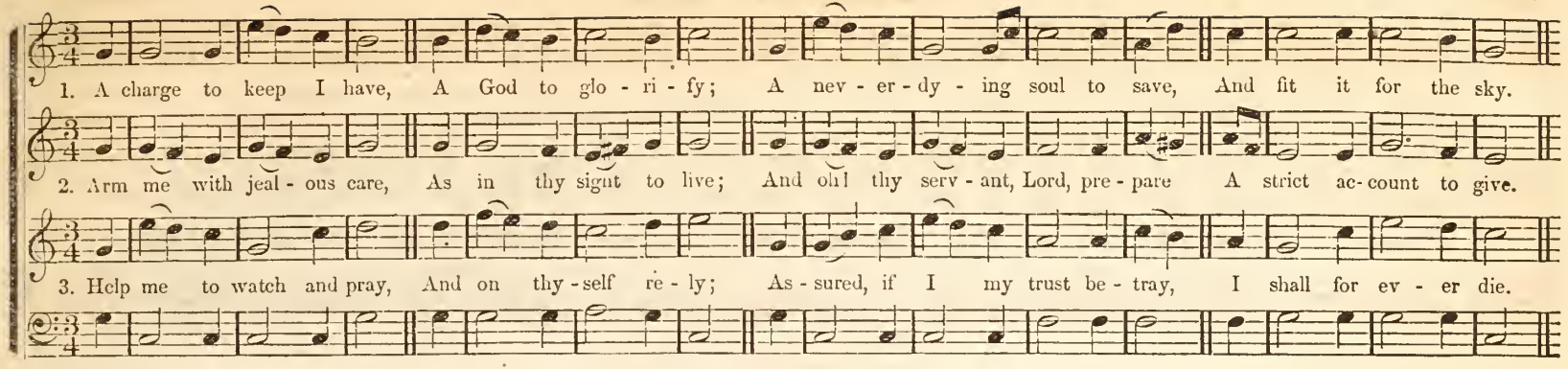
GRACE. S. M.

J. M. PELTON, 1868.


1. Grace! 'tis a charm-ing sound, Har-mon- ious to the ear; Heaven with the ech - o shall re - sound, And all the earth shall hear.
2. Grace first contrived a way To save re - bel- lious man; And all the steps that grace dis - play, Which drew the won- drous plan.

KELLOGG. S. M.

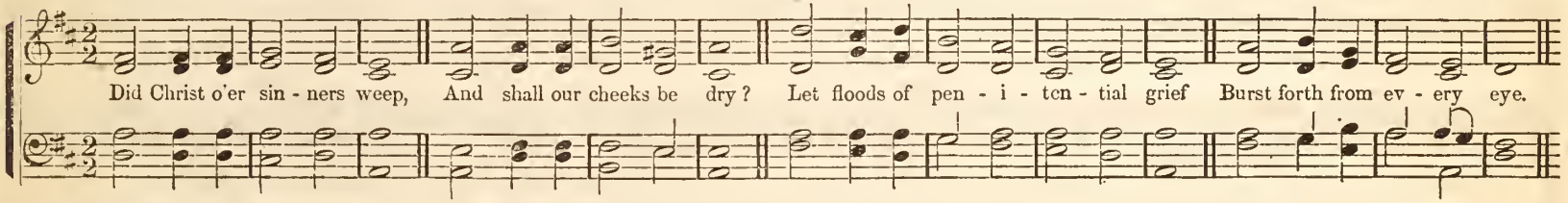
J. M. NORTH.


1. A charge to keep I have, A God to glo - ri - fy; A nev - er - dy - ing soul to save, And fit it for the sky.
2. Arm me with jeal - ous care, As in thy sight to live; And oh! thy serv - ant, Lord, pre - pare A strict ac - count to give.
3. Help me to watch and pray, And on thy - self re - ly; As - sured, if I my trust be - tray, I shall for ev - er die.

SUBMISSION. S. M.

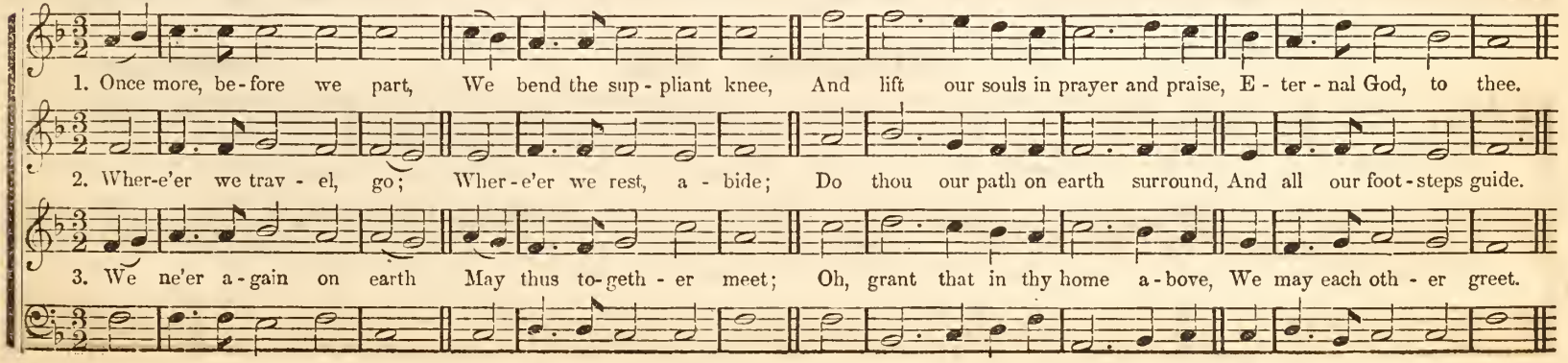
Slow and Soft.

A. F. WILLIAMS.



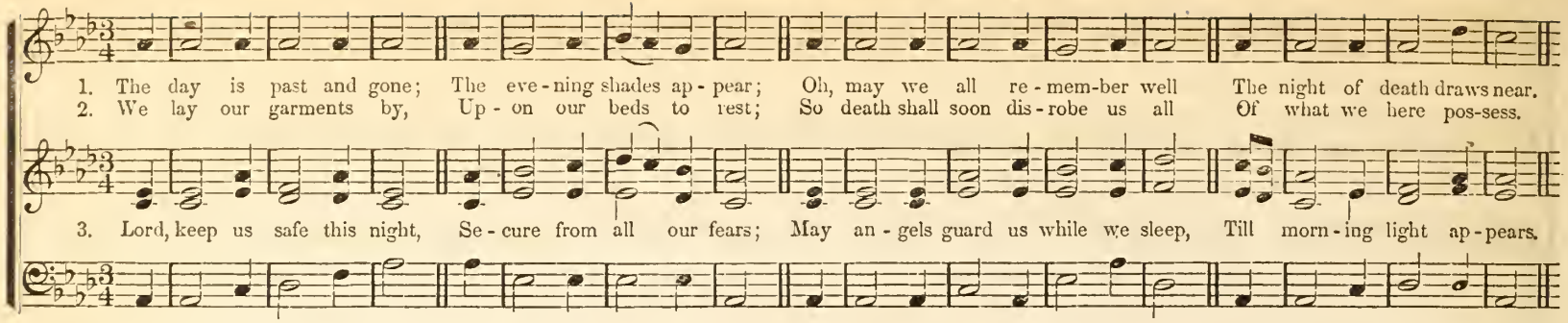
SCOTT. S. M.

Slowly.


1. Once more, be - fore we part, We bend the sup - pliant knee, And lift our souls in prayer and praise, E - ter - nal God, to thee.
2. Wher-e'er we trav - el, go; Wher - e'er we rest, a - bide; Do thou our path on earth surround, And all our foot - steps guide.
3. We ne'er a - gain on earth May thus to - geth - er meet; Oh, grant that in thy home a - bove, We may each oth - er greet.

YEOMANS. S. M.

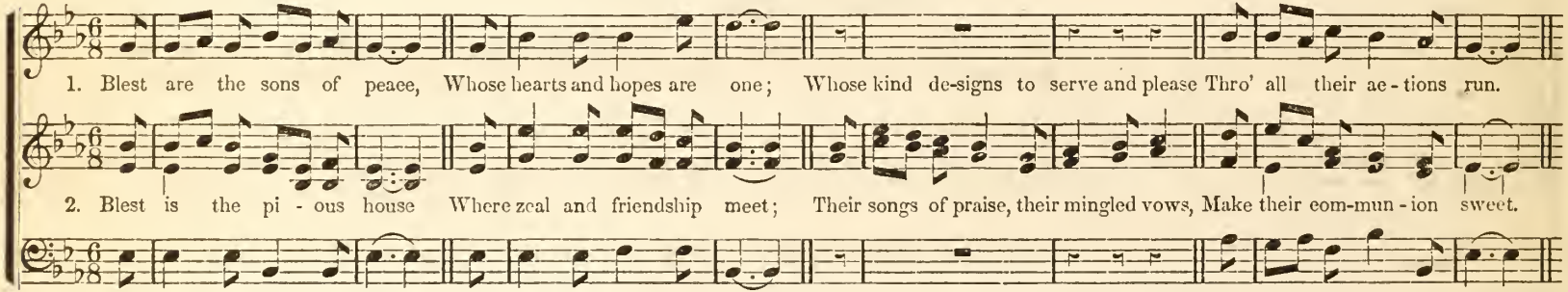
T. E. PERKINS.


1. The day is past and gone; The eve-ning shades ap-pear; Oh, may we all re-mem-ber well The night of death draws near.
2. We lay our garments by, Up-on our beds to rest; So death shall soon dis-robe us all Of what we here pos-sess.
3. Lord, keep us safe this night, Se-cure from all our fears; May an-gels guard us while we sleep, Till morn-ing light ap-pears.

Smooth and Flowing.

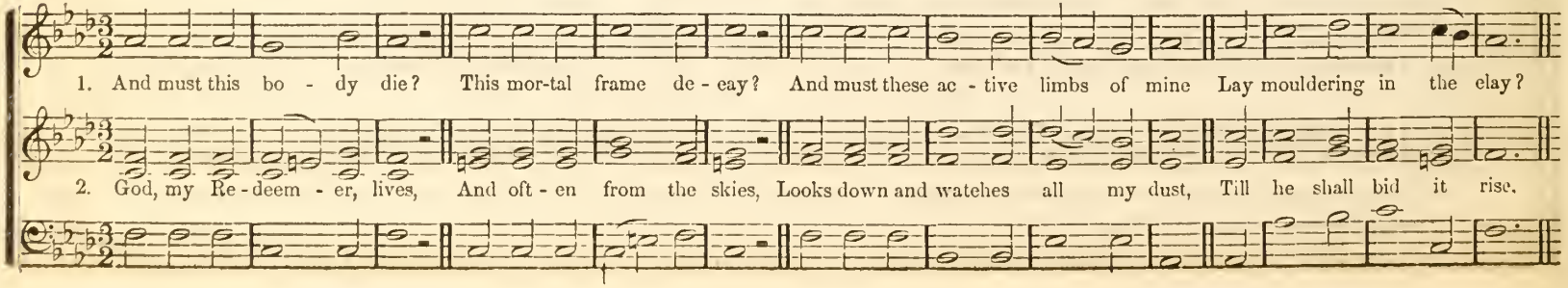
AUBURN. S. M.

T. E. P.


1. Blest are the sons of peace, Whose hearts and hopes are one; Whose kind de-signs to serve and please Thro' all their ac-tions run.
2. Blest is the pi-ous house Where zeal and friendship meet; Their songs of praise, their mingled vows, Make their com-mun-ion sweet.

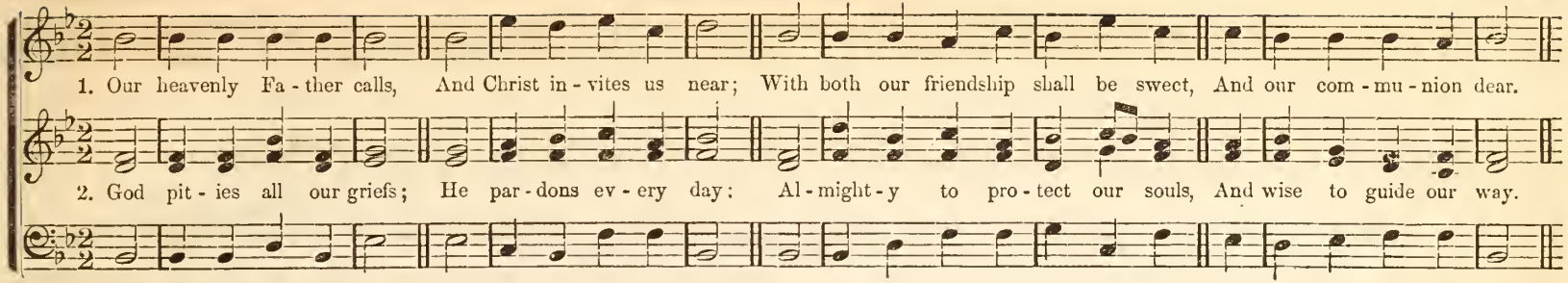
MILLARD. S. M.

Dr. HASTINGS. By permission.


1. And must this bo-dy die? This mor-tal frame de-cay? And must these ac-tive limbs of mine Lay mouldering in the clay?
2. God, my Re-deem-er, lives, And oft-en from the skies, Looks down and watches all my dust, Till he shall bid it rise.

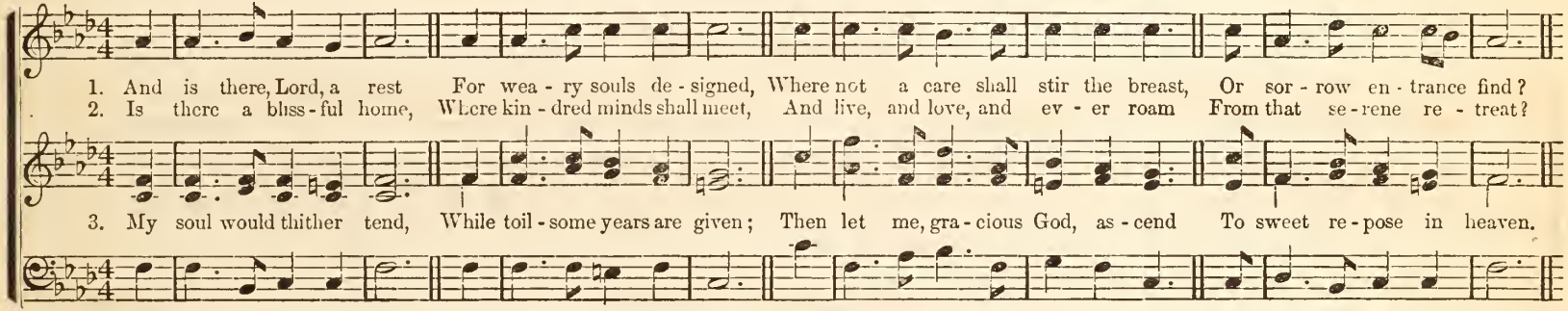
CONSOLATION. S. M.

Quietly.


1. Our heavenly Fa - ther calls, And Christ in - vites us near; With both our friendship shall be sweet, And our com - mu - nion dear.
2. God pit - ies all our griefs; He par - dons ev - ery day: Al - might - y to pro - tect our souls, And wise to guide our way.

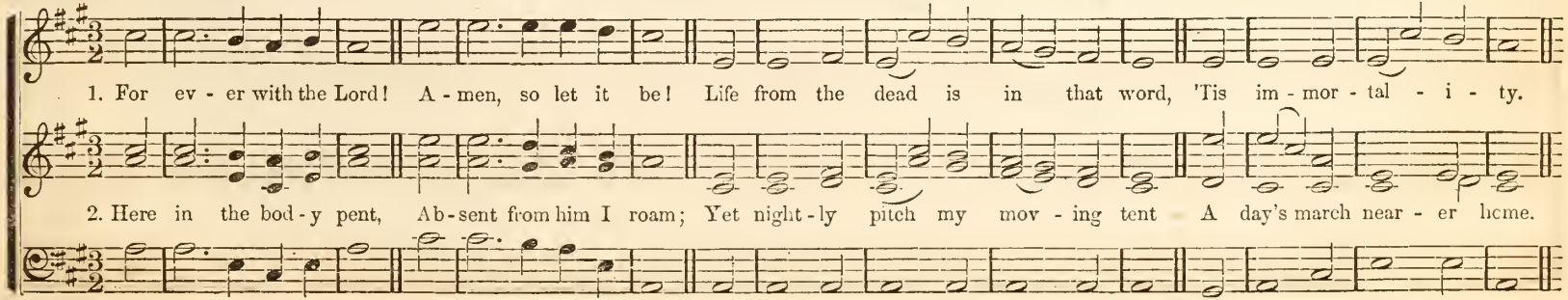
ATONEMENT. S. M.

J. M. HELTON.


1. And is there, Lord, a rest For wea - ry souls de - signed, Where not a care shall stir the breast, Or sor - row en - trance find?
2. Is there a bliss - ful home, Where kin - dred minds shall meet, And live, and love, and ev - er roam From that se - rene re - treat?
3. My soul would thither tend, While toil - some years are given; Then let me, gra - cious God, as - cend To sweet re - pose in heaven.

LEIGHTON. S. M.

H. W. GREATOREX. By permission.


1. For ev - er with the Lord! A - men, so let it be! Life from the dead is in that word, 'Tis im - mor - tal - i - ty.
2. Here in the bod - y pent, Ab - sent from him I roam; Yet night - ly pitch my mov - ing tent A day's march near - er home.

SUNSET. S. M.

J. M. NORTH.

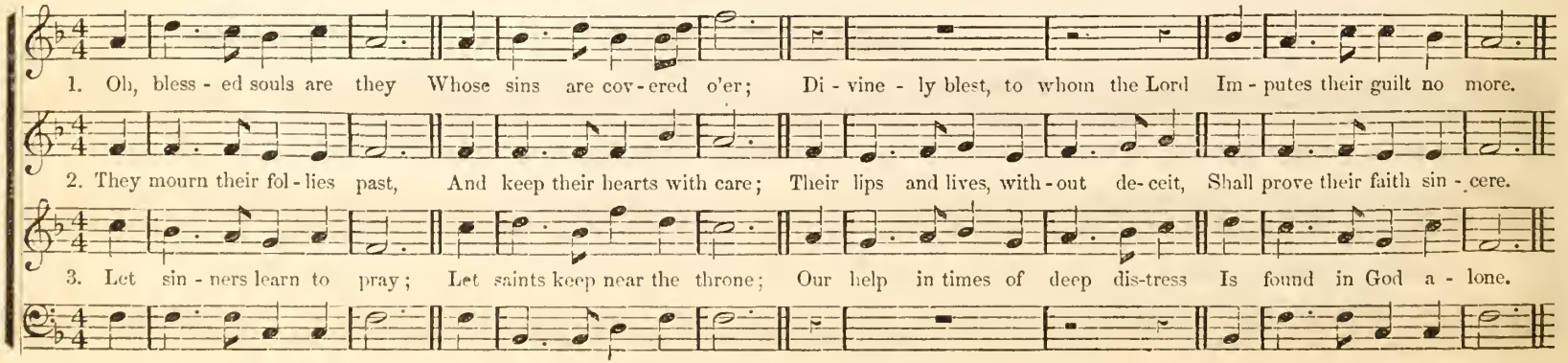
1. The day is past and gone, The eve-ning shades ap-pear; Oh, may we all re-mem-ber well, The night of death draws near.
2. Lord, keep me safe this night, Se-cure from all my fears; May an-gels guard me while I sleep, Till morn-ing light ap-pears.

GRIGGS. S. M.

Slow.

HILLSIDE. S. M.

T. E. PERKINS.


1. Oh, bless-ed souls are they Whose sins are cov-ered o'er; Di-vine-ly blest, to whom the Lord Im-putes their guilt no more.
2. They mourn their fol-lies past, And keep their hearts with care; Their lips and lives, with-out de-ceit, Shall prove their faith sin-cere.
3. Let sin-ners learn to pray; Let saints keep near the throne; Our help in times of deep dis-tress Is found in God a-lone.

Andante.

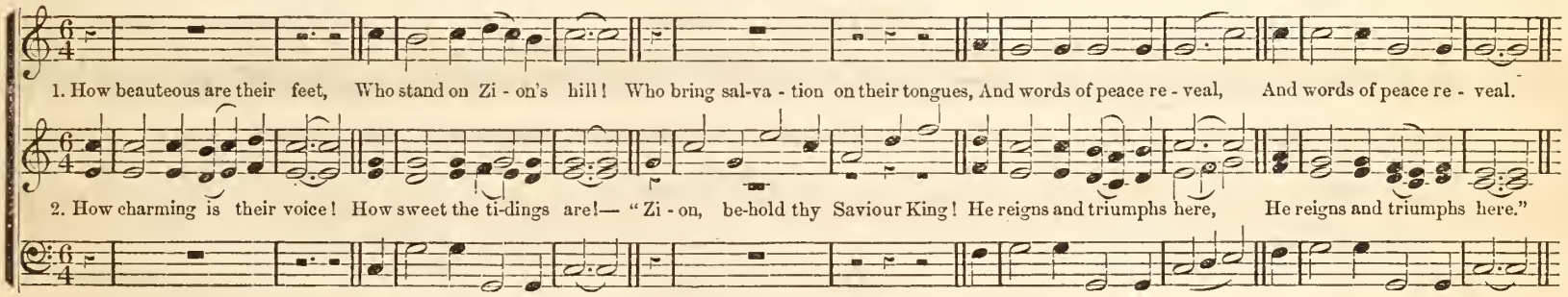
ADRIAN. S. M.

J. E. GOULD. By permission.

1. Se - rene I laid me down, Be - neath his guardian care; I slept, and I a - woke, and found My kind Pre - serv - er near.
2. Thus does thine arm sup-port This weak, de - fence-less frame; But whence these fa - vors, Lord, to me, All worthless as I am.

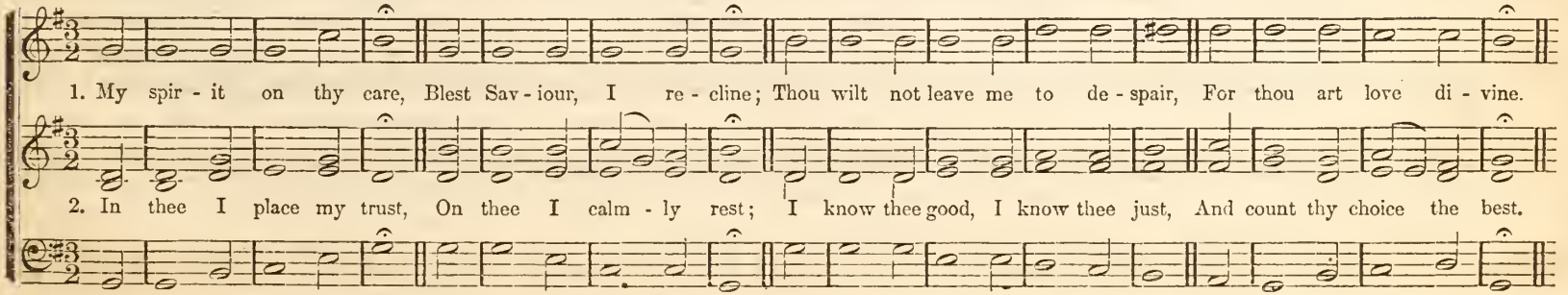
NEBO. S. M.

Dr. T. HASTINGS. By permission.


1. How beauteous are their feet, Who stand on Zi - on's hill! Who bring sal-va - tion on their tongues, And words of peace re - veal, And words of peace re - veal.
2. How charming is their voice! How sweet the ti-dings are!— "Zi - on, be-hold thy Saviour King! He reigns and triumphs here, He reigns and triumphs here."

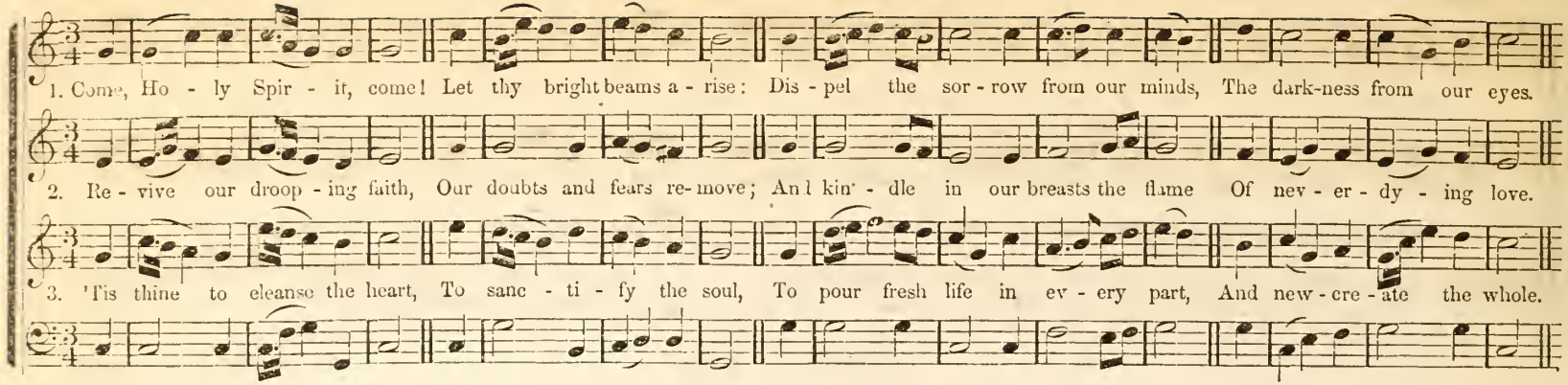
EAMES. S. M.

Arranged.


1. My spir - it on thy care, Blest Sav - iour, I re - cline; Thou wilt not leave me to de - spair, For thou art love di - vine.
2. In thee I place my trust, On thee I calm - ly rest; I know thee good, I know thee just, And count thy choice the best.

ESCORT. S. M.

T. E. PERKINS.


1. Come, Ho - ly Spir - it, come! Let thy bright beams a - rise: Dis - pel the sor - row from our minds, The dark-ness from our eyes.
2. Re - vive our droop - ing faith, Our doubts and fears re - move; And kin' - dle in our breasts the flame Of nev - er - dy - ing love.
3. 'Tis thine to cleanse the heart, To sanc - ti - fy the soul, To pour fresh life in ev - ery part, And new - cre - ate the whole.

LUTHER. S. M.

Dr. THOS. HASTINGS. By permission.

O bless the Lord, my soul; Let all within me join, And aid my tongue to bless his name, Whose favors are di - vine, Whose fav - ors are di - vine.

Andante.

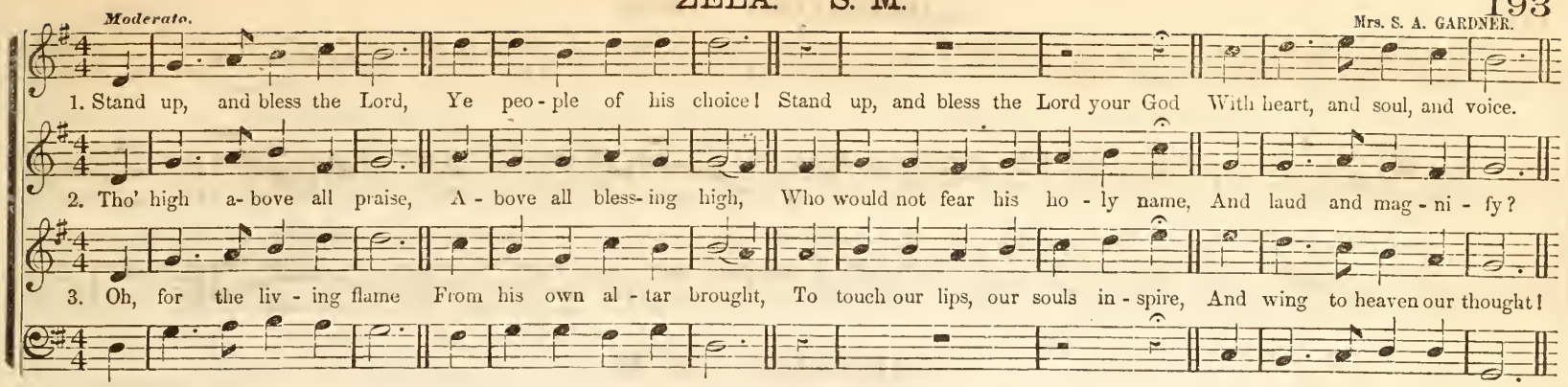
ERIE. S. M.

W. H. PETTIBONE.

1. Be - hold the throne of grace! The prom - ise calls me near; There Je - sus shows a smil - ing face, And waits to an - swer prayer.
2. Thine im - age, Lord, be- stow, Thy pres - ence and thy love. I ask to serve thee here be - low, And reign with thee a - bove.
3. Teach me to live by faith, Con - form my will to thine; Let me vic - to - rious be in death, And then in glo - ry shine.

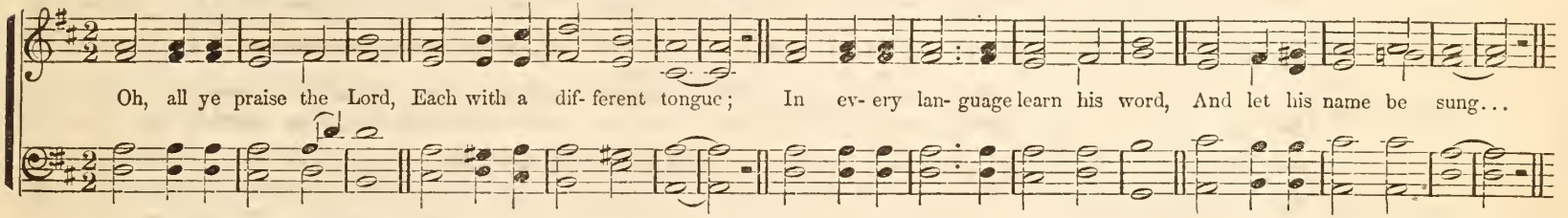
ZELA. S. M.

Mrs. S. A. GARDNER.


Moderato.
1. Stand up, and bless the Lord, Ye peo - ple of his choice! Stand up, and bless the Lord your God With heart, and soul, and voice.
2. Tho' high a- bove all praise, A - bove all bless- ing high, Who would not fear his ho - ly name, And laud and mag - ni - fy?
3. Oh, for the liv - ing flame From his own al - tar brought, To touch our lips, our souls in - spire, And wing to heaven our thought!

TALLIS. S. M.

TALLIS. 1550.



GRIEF. S. M.

J. M. PELTON. 1868.

1. When, o-verwhelmed with grief, My heart with - in me dies, Help- less, and far from all re - lief, To heaven I lift mine eyes.
2. Oh, lead me to the Rock That's high a - bove my head, And make the cov - ert of thy wings My shel - ter and my shade.
3. With - in thy pres- ence, Lord, For ev - er I'll a - bide; Thou art the tower of my de - fence, The ref - uge where I hide.

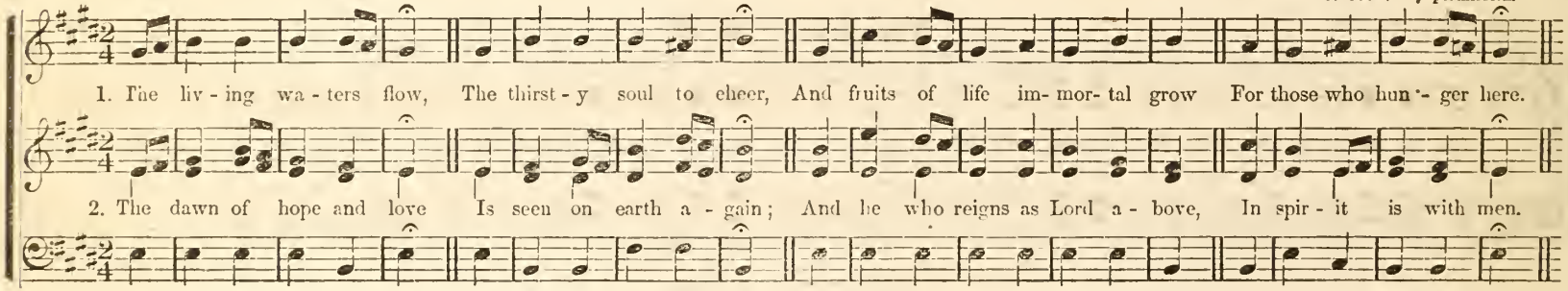
ARMSTRONG. S. M.

E. VOSSELLER.

1. How charm- ing is the place Where my Re -deem - er, God, Un - veils the beau- ties of his face, And sheds his love a - broad.
2. Here, on the mer - cy - seat, With ra - diant glo - ry crowned, Our joy - ful eyes be - hold him sit, And smile on all a - round.

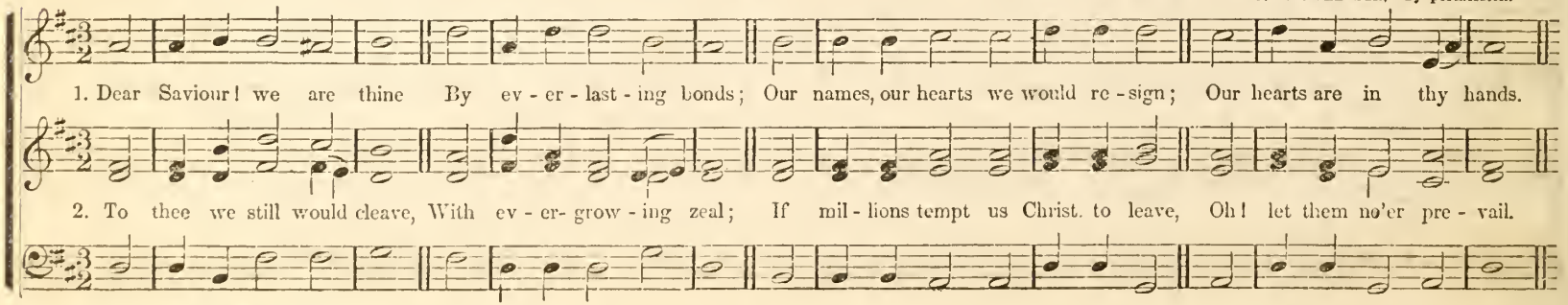
GREGORY. S. M.

T. J. COOK. By permission.

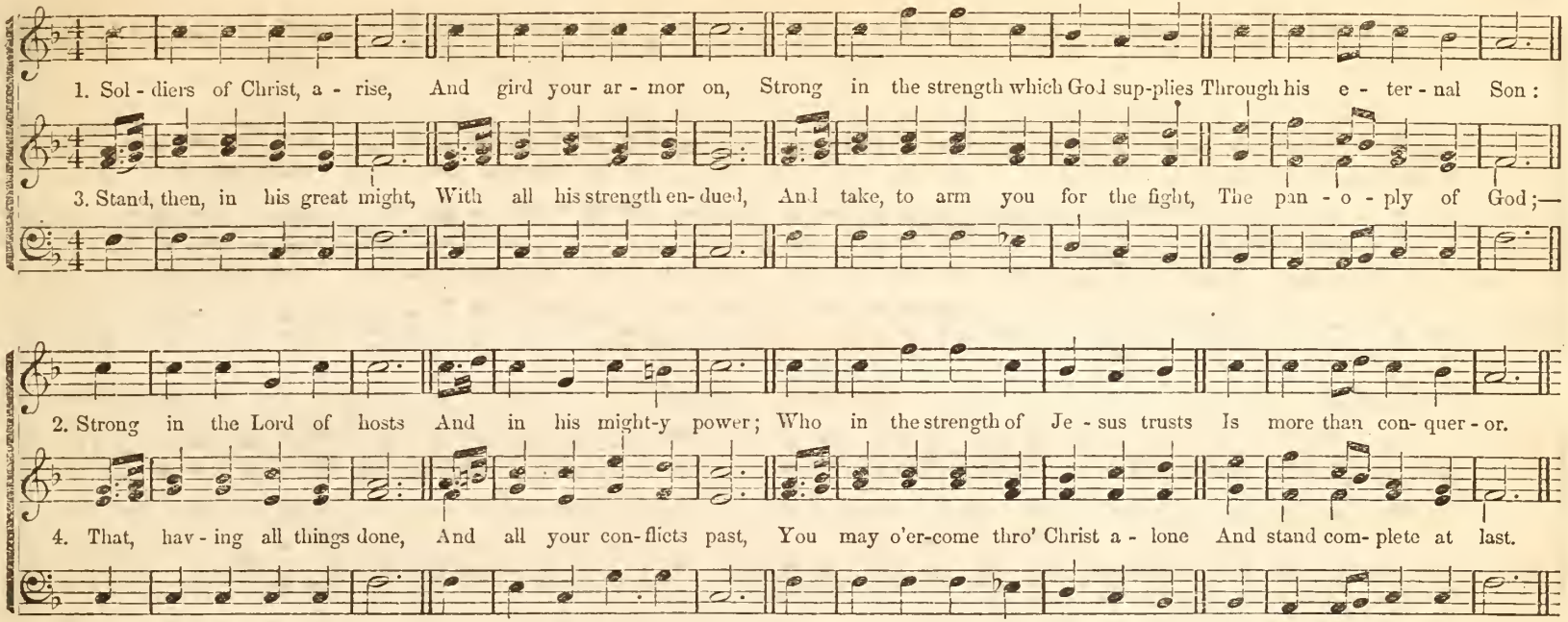

1. The liv - ing wa - ters flow, The thirst - y soul to cheer, And fruits of life im- mor- tal grow For those who hun - ger here.
2. The dawn of hope and love Is seen on earth a - gain; And he who reigns as Lord a - bove, In spir - it is with men.

OWEN. S. M.

J. E. SWEETZER, By permission.


1. Dear Saviour! we are thine By ev - er - last - ing bonds; Our names, our hearts we would re - sign; Our hearts are in thy hands.
2. To thee we still would cleave, With ev - er- grow - ing zeal; If mil - lions tempt us Christ. to leave, Oh! let them ne'er pre - vail.

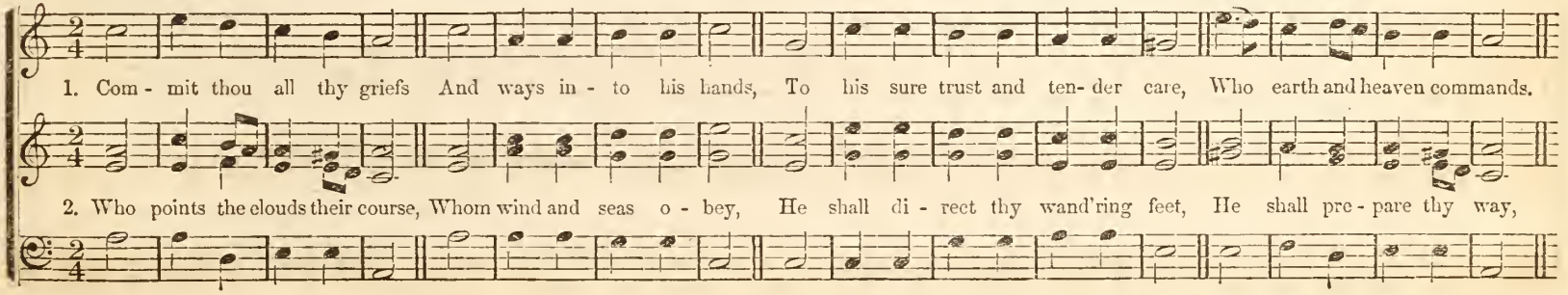
MOUNTAIN TOP. S. M. Double.


1. Sol - diers of Christ, a - rise, And gird your ar - mor on, Strong in the strength which God sup-plies Through his e - ter - nal Son:
3. Stand, then, in his great might, With all his strength en- dued, And take, to arm you for the fight, The pan - o - ply of God;—
2. Strong in the Lord of hosts And in his might-y power; Who in the strength of Je - sus trusts Is more than con- quer - or.
4. That, hav - ing all things done, And all your con-flicts past, You may o'er-come thro' Christ a - lone And stand com- plete at last.

SPRUCE STREET. S. M.

Don't hurry.

W. J. KIRKPATRICK. By permission.


1. Com - mit thou all thy griefs And ways in - to his hands, To his sure trust and ten- der care, Who earth and heaven commands.
2. Who points the clouds their course, Whom wind and seas o - bey, He shall di - rect thy wand'ring feet, He shall pre - pare thy way,

Animated.

JUSTICE. S. M.

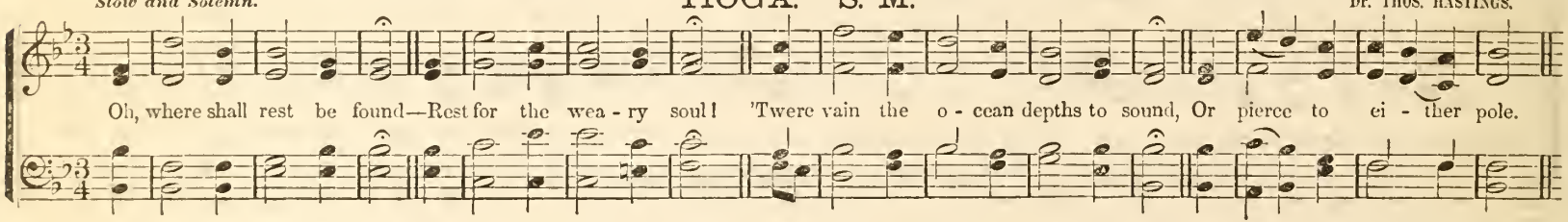
T. E. PERKINS.

1. My Ma-ker and my King, To thee my all I owe; Thy sov'reign bounty is the spring, Thy sov'reign bounty is the spring Whence all my bless-ings flow.
2. The creature of thy hand, On thee a-lone I live; My God, thy ben-e-fits de-mand My God, thy ben-e-fits de-mand More praise than I can give.
3. Oh, let thy grace in-spire My soul with strength di-vine; Let all my powers to thee as-pire, Let all my powers to thee as-pire, And all my days be thine.

Slow and Solemn.

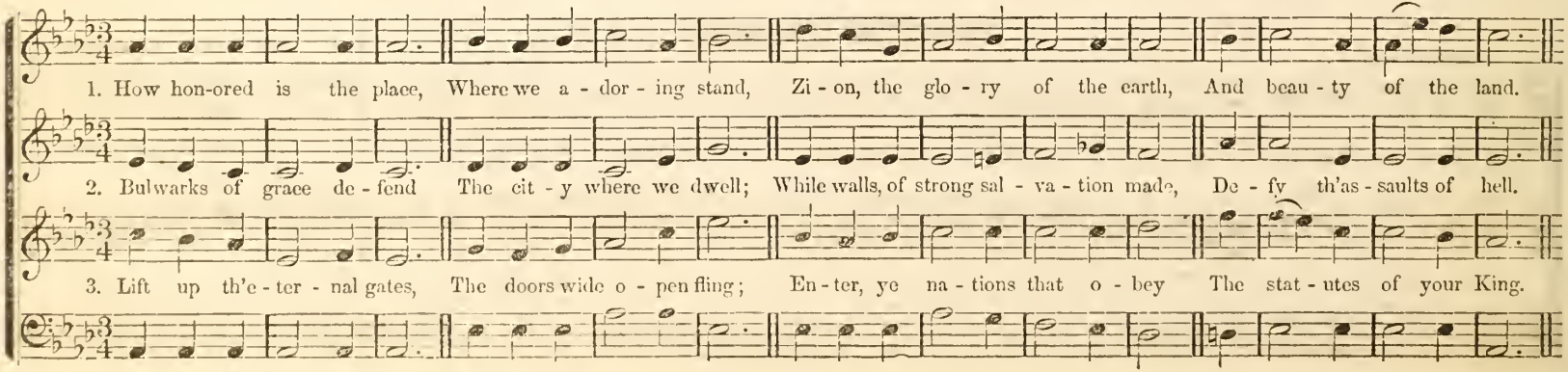
TIOGA. S. M.

Dr. THOS. HASTINGS.



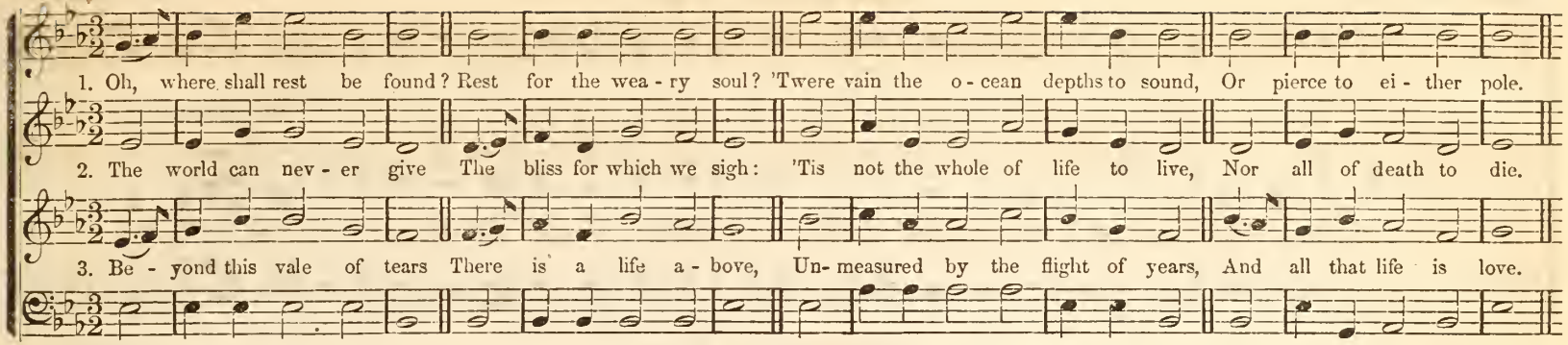
GREENWOOD. S. M.

GEO. F. ROOT. By Permission.


1. How hon-ored is the place, Where we a-dor-ing stand, Zi-on, the glo-ry of the earth, And beau-ty of the land.
2. Bulwarks of grace de-fend The cit-y where we dwell; While walls, of strong sal-va-tion made, De-fy th'as-saults of hell.
3. Lift up th'e-ter-nal gates, The doors wide o-pen fling; En-ter, ye na-tions that o-bey The stat-utes of your King.

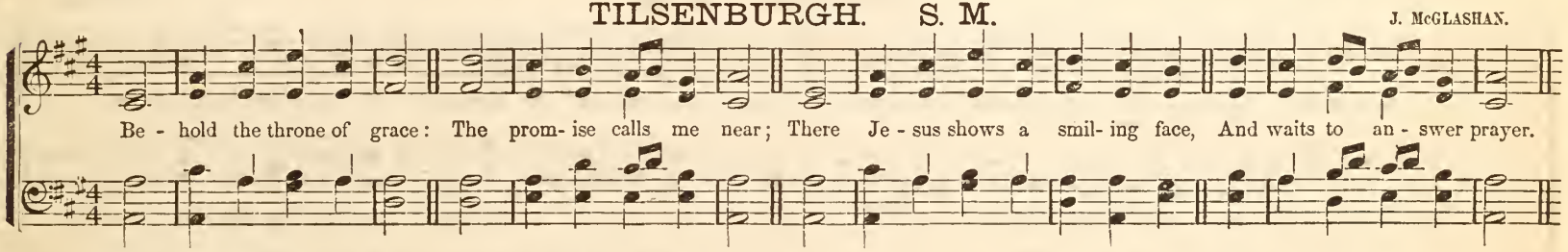
Not too loud.

HUNTINGTON. S. M.


1. Oh, where shall rest be found? Rest for the wea - ry soul? 'Twere vain the o - cean depths to sound, Or pierce to ei - ther pole.
2. The world can nev - er give The bliss for which we sigh: 'Tis not the whole of life to live, Nor all of death to die.
3. Be - yond this vale of tears There is a life a - bove, Un- measured by the flight of years, And all that life is love.

TILSENBURGH. S. M.

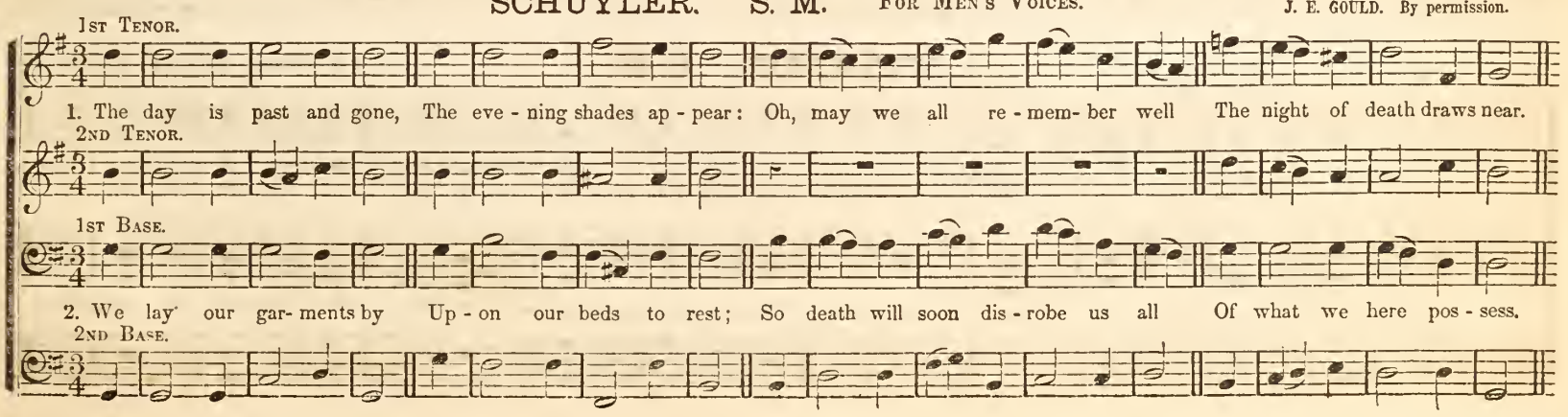
J. McGLASHAN.



SCHUYLER. S. M.

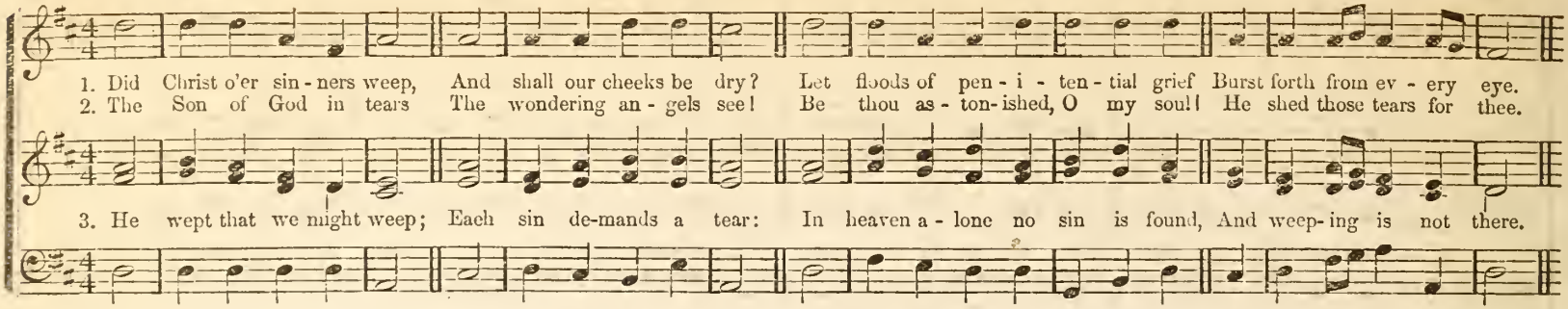
For Men's Voices.

J. E. GOULD. By permission.


1st Tenor.
1. The day is past and gone, The eve - ning shades ap - pear: Oh, may we all re - mem- ber well The night of death draws near.
2nd Tenor.
1st Base.
2. We lay our gar- ments by Up - on our beds to rest; So death will soon dis - robe us all Of what we here pos - sess.
2nd Base.

DAVIS. S. M.

T. E. PERKINS.


1. Did Christ o'er sin-ners weep, And shall our cheeks be dry? Let floods of pen-i-ten-tial grief Burst forth from ev-ery eye.
2. The Son of God in tears The wondering an-gels see! Be thou as-ton-ished, O my soul! He shed those tears for thee.
3. He wept that we might weep; Each sin de-mands a tear: In heaven a-lone no sin is found, And weep-ing is not there.

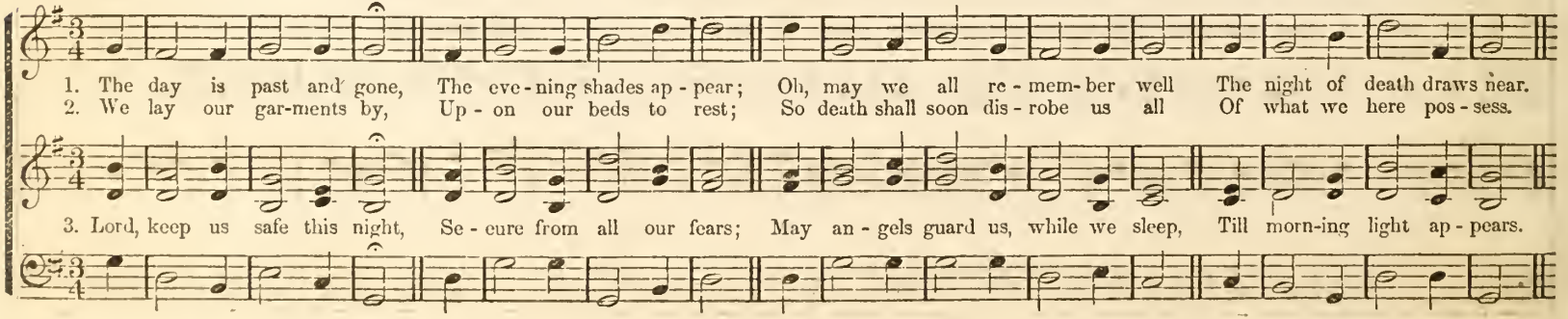
CORNIE. S. M.

J. E. BALL.

1. And is there, Lord, a rest.... For wea-ry souls de-signed, Where not a care shall stir the breast, Or sor-row en-trance find?
2. Is there a bliss-ful home,.. Where kindred minds shall meet, And live and love, nor ev-er roam From that se-rene re-treat?

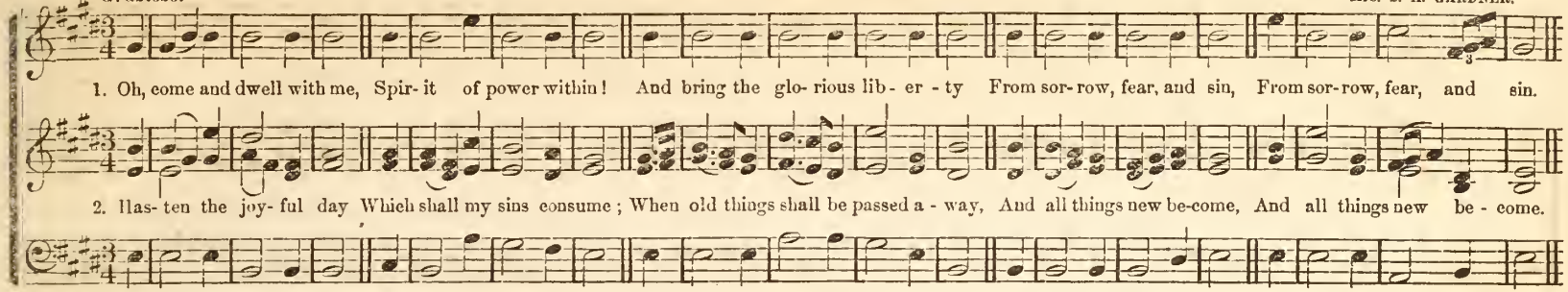
EVENTIDE. S. M.

T. E. PERKINS. From "Olive Branch."


1. The day is past and gone, The eve-ning shades ap-pear; Oh, may we all re-mem-ber well The night of death draws near.
2. We lay our gar-ments by, Up-on our beds to rest; So death shall soon dis-robe us all Of what we here pos-sess.
3. Lord, keep us safe this night, Se-cure from all our fears; May an-gels guard us, while we sleep, Till morn-ing light ap-pears.

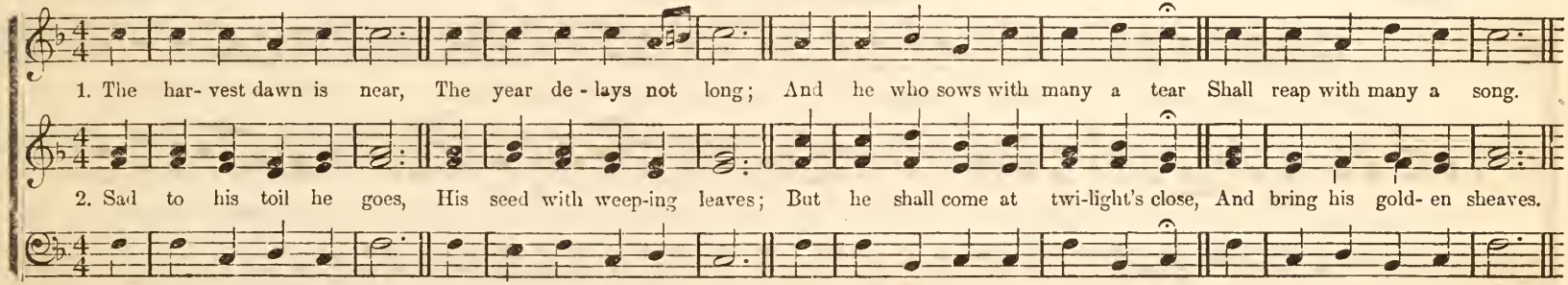
MAY. S. M.

Graziozo. Mrs. S. A. GARDNER.


1. Oh, come and dwell with me, Spir- it of power within! And bring the glo- rious lib- er - ty From sor- row, fear, and sin, From sor- row, fear, and sin.
2. Has- ten the joy- ful day Which shall my sins consume; When old things shall be passed a - way, And all things new be-come, And all things new be - come.

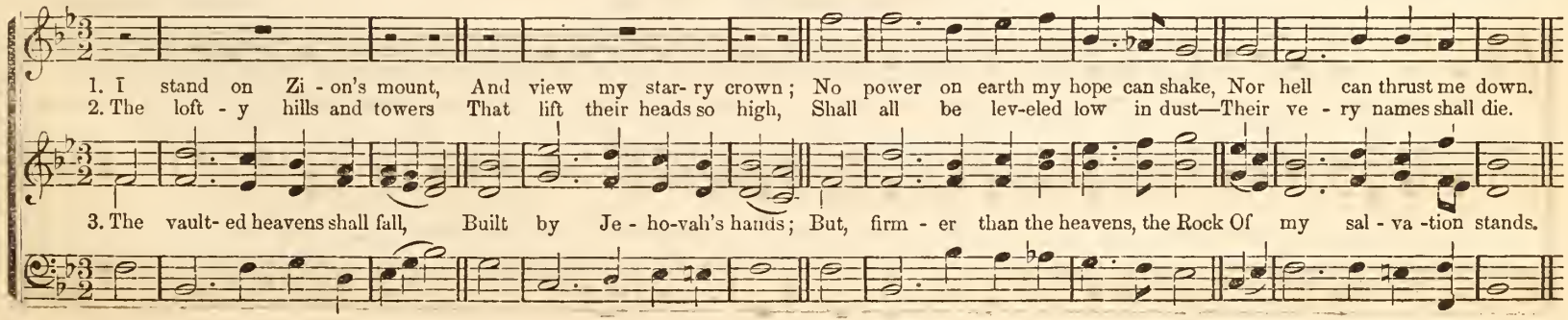
CEDAR. S. M.

Gently. E. SHERRATT.


1. The har- vest dawn is near, The year de - lays not long; And he who sows with many a tear Shall reap with many a song.
2. Sad to his toil he goes, His seed with weep-ing leaves; But he shall come at twi-light's close, And bring his gold- en sheaves.

BUTLER. S. M.

HAYDN.


1. I stand on Zi - on's mount, And view my star- ry crown; No power on earth my hope can shake, Nor hell can thrust me down.
2. The loft - y hills and towers That lift their heads so high, Shall all be lev-eled low in dust—Their ve - ry names shall die.
3. The vault- ed heavens shall fall, Built by Je - ho-vah's hands; But, firm - er than the heavens, the Rock Of my sal - va -tion stands.

200

DIXSON. S. M.

1. My spir - it on thy care, Blest Sav - iour, I re - cline, Thou wilt not lead me to de - spair, For thou art love di - vine.
2. In thee I place my trust, On thee I calm - ly rest; I know thee good—I know thee just, And count thy choice the best.

Bold.

ELISEUS. S. M.

E. L. WHITE. By permission.

Let every creature join To praise th'eternal God; Ye heavenly hosts, the song be - gin, And sound his name a - broad.
Let eve-ry crea - ture join To praise th'eter - nal God; Ye heavenly hosts, the song be - gin, And sound his name a - broad.
Let every creature join, To praise th'eternal God; And sound his name a - broad.

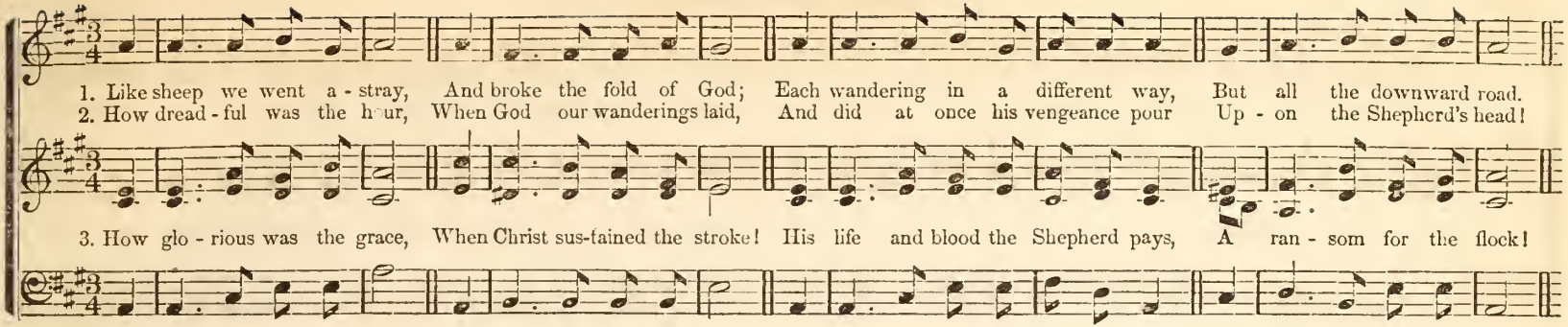
FERGUSON. S. M.

G. KINGSLEY. By permission.

1. Yes, the Re - deem - er's gone, T'ap - pear be - fore our God, To sprin - kle o'er the flam - ing throne, With his a - ton - ing blood.
2. No fie - ry ven-geance now, No burn - ing wrath, comes down; If jus - tice calls for sin - ners' blood, The Sav - iour shows his own.

AMOSKEAG. S. M.

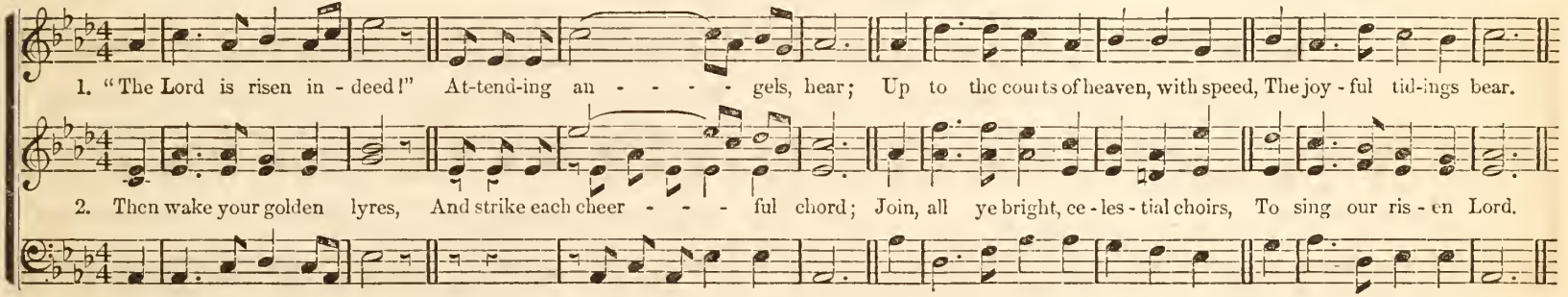
E. VOSSELLER.


1. Like sheep we went a - stray, And broke the fold of God; Each wandering in a different way, But all the downward road.
2. How dread - ful was the hour, When God our wanderings laid, And did at once his vengeance pour Up - on the Shepherd's head!
3. How glo - rious was the grace, When Christ sus-tained the stroke! His life and blood the Shepherd pays, A ran - som for the flock!

ATHENS. S. M.

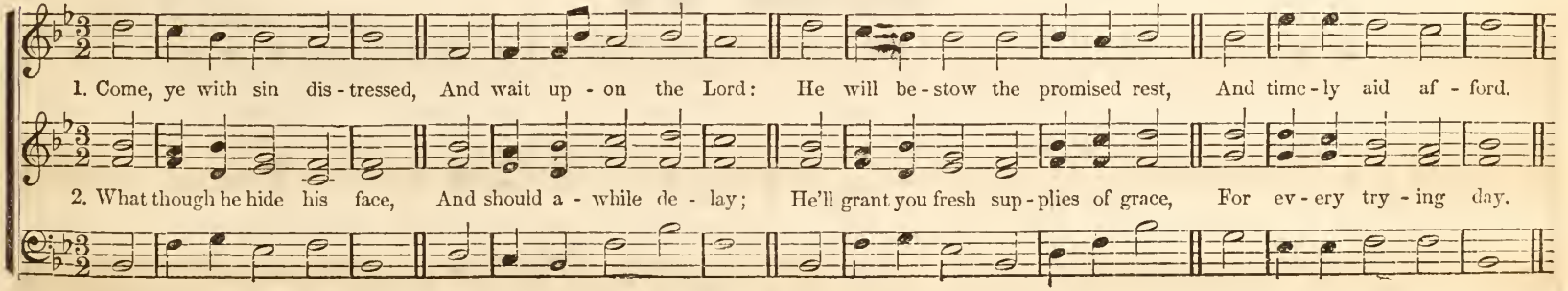
Allegro.

German.


1. "The Lord is risen in - deed!" At-tend-ing an - - - - - gels, hear; Up to the courts of heaven, with speed, The joy - ful tid-ings bear.
2. Then wake your golden lyres, And strike each cheer - - - ful chord; Join, all ye bright, ce - les - tial choirs, To sing our ris - en Lord.

CHARTERS. S. M.

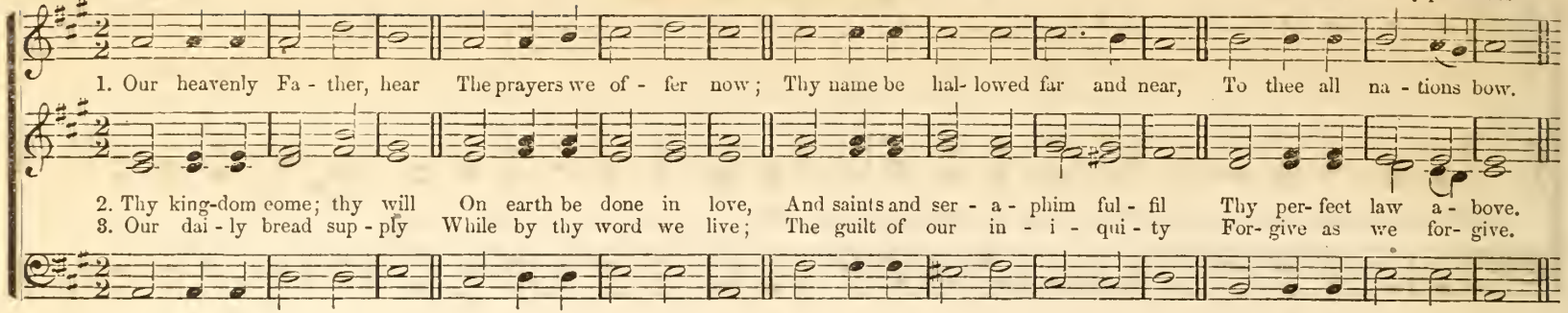
W. T. KIRKPATRICK. By permission.


1. Come, ye with sin dis - tressed, And wait up - on the Lord: He will be - stow the promised rest, And time - ly aid af - ford.
2. What though he hide his face, And should a - while de - lay; He'll grant you fresh sup - plies of grace, For ev - ery try - ing day.

LORD'S PRAYER. S. M.

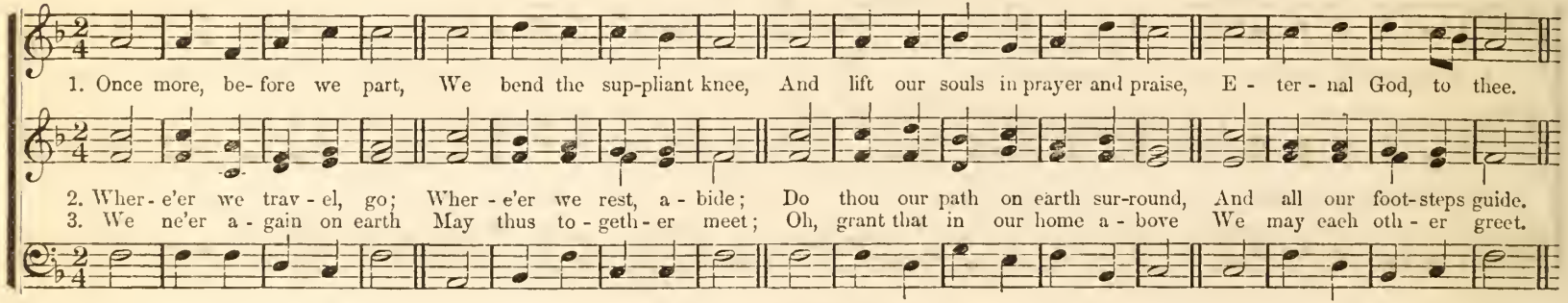
Religioso.

J. E. GOULD. By permission.


1. Our heavenly Fa - ther, hear The prayers we of - fer now; Thy name be hal- lowed far and near, To thee all na - tions bow.
2. Thy king-dom come; thy will On earth be done in love, And saints and ser - a - phim ful - fil Thy per- fect law a - bove.
3. Our dai - ly bread sup - ply While by thy word we live; The guilt of our in - i - qui - ty For- give as we for- give.

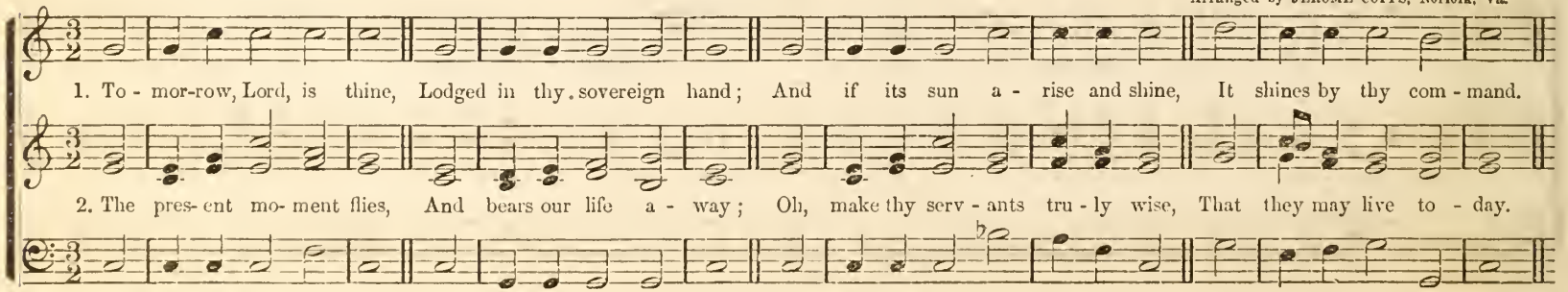
BADEA. S. M.

German.


1. Once more, be- fore we part, We bend the sup-pliant knee, And lift our souls in prayer and praise, E - ter - nal God, to thee.
2. Wher - e'er we trav - el, go; Wher - e'er we rest, a - bide; Do thou our path on earth sur-round, And all our foot-steps guide.
3. We ne'er a - gain on earth May thus to - geth - er meet; Oh, grant that in our home a - bove We may each oth - er greet.

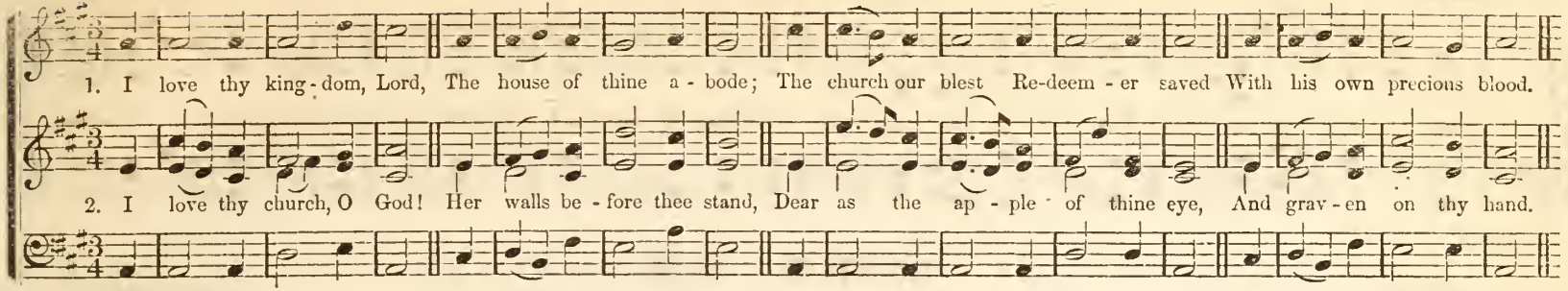
SHECHEM. S. M.

Arranged by JEROME COPPS, Norfolk, Va.


1. To - mor-row, Lord, is thine, Lodged in thy sovereign hand; And if its sun a - rise and shine, It shines by thy com - mand.
2. The pres- ent mo- ment flies, And bears our life a - way; Oh, make thy serv - ants tru - ly wise, That they may live to - day.

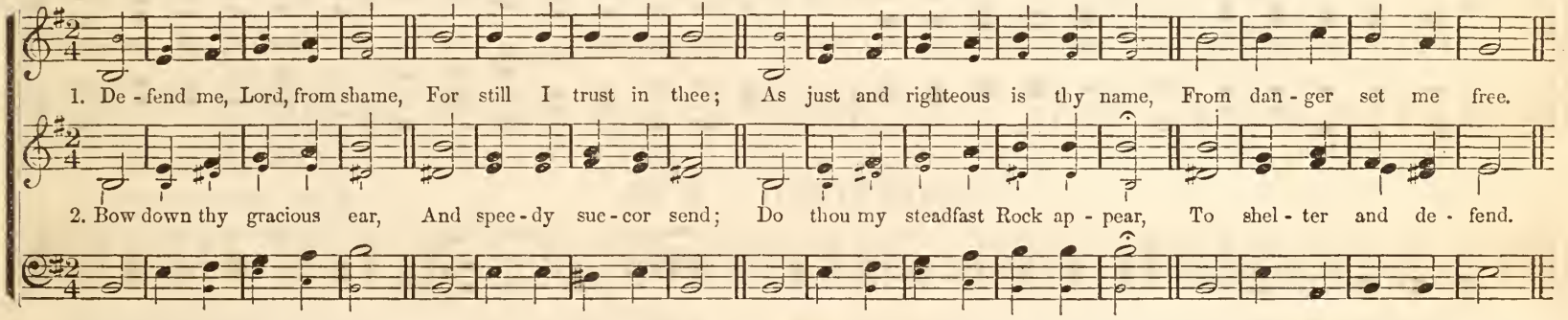
GUION. S. M.

T. J. COOK. By permission.


1. I love thy king-dom, Lord, The house of thine a-bode; The church our blest Re-deem-er saved With his own precious blood.
2. I love thy church, O God! Her walls be-fore thee stand, Dear as the ap-ple of thine eye, And grav-en on thy hand.

ST. GEORGE'S. S. M.

J. M. PELTON. By permission.


1. De-fend me, Lord, from shame, For still I trust in thee; As just and righteous is thy name, From dan-ger set me free.
2. Bow down thy gracious ear, And spee-dy suc-cor send; Do thou my steadfast Rock ap-pear, To shel-ter and de-fend.

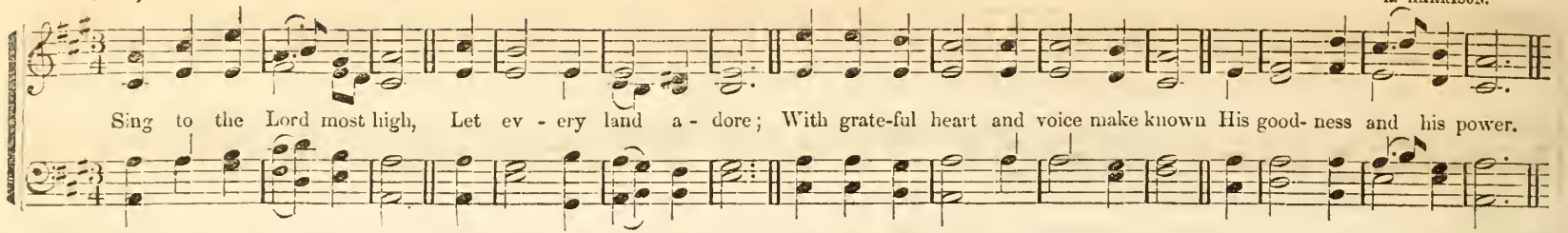
MOORFIELD. S. M.

Allegretto.
1. Let ev-ery creature join To praise th'eter-nal God; Ye heaven-ly host, the song be-gin, And sound his name a-broad, And sound his name a-broad.
2. Thou sun, with gold-en beams, And moon, with pa-ler rays; Ye star-ry lights, ye twinkling flames, Shine to your Maker's praise, Shine to your Maker's praise.

FAIRFIELD. S. M.

Cheerful.

R. HARRISON.



GORTON. S. M.

Slow and soft

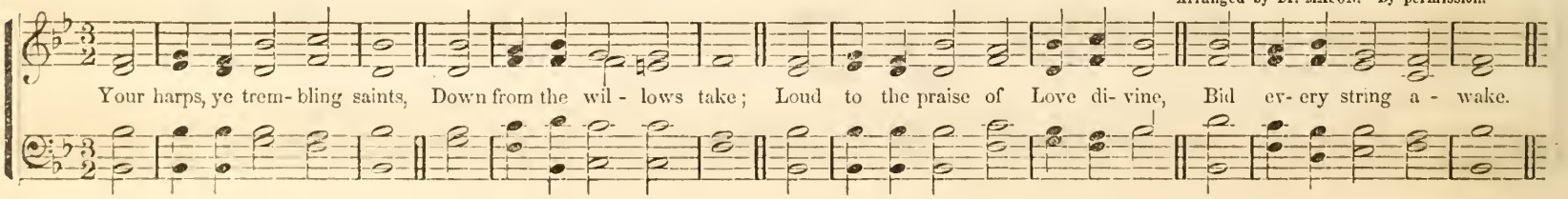
From BEETHOVEN.

SHEFFIELD. S. M.

Dr. THOS. HASTINGS. By permission.

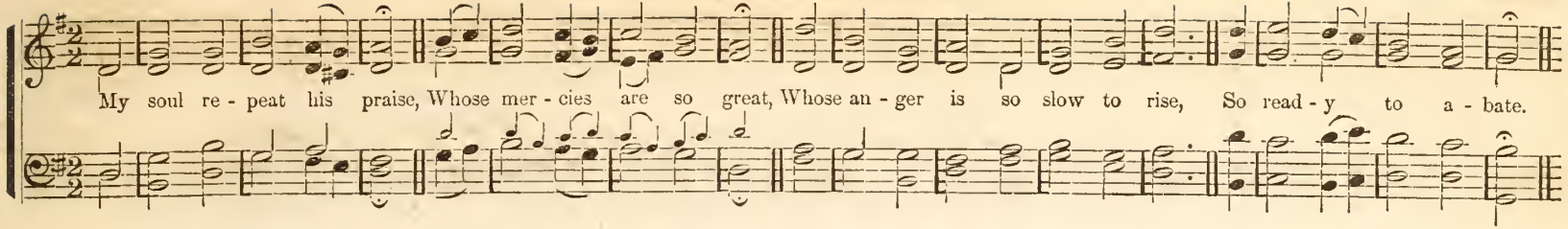
OLMUTZ. S. M.

Arranged by Dr. MASON. By permission.



ST. THOMAS. S. M.

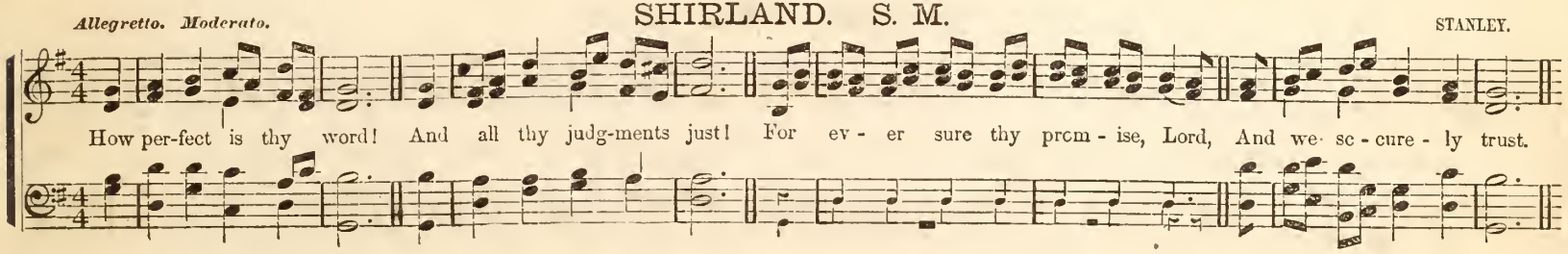
HANDEL.



SHIRLAND. S. M.

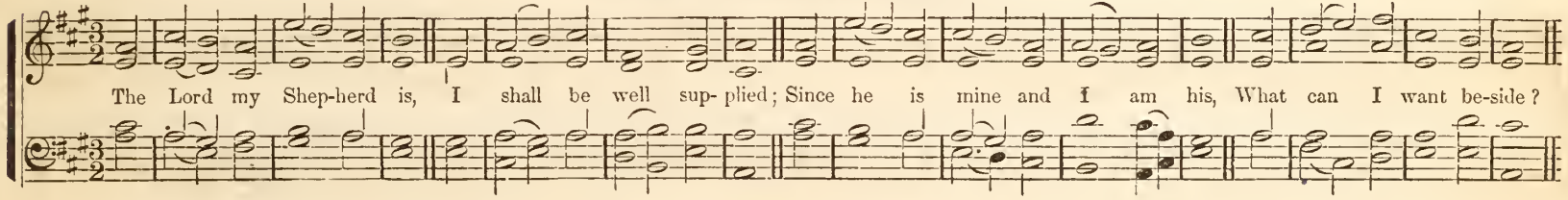
Allegretto. Moderato.

STANLEY.

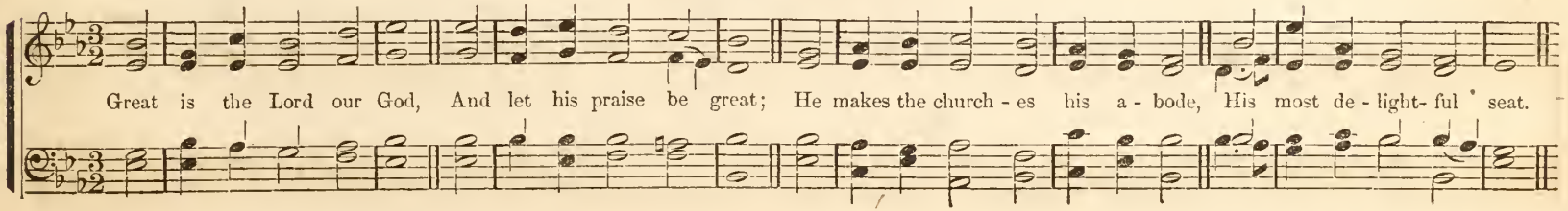


THATCHER. S. M.

HANDEL.

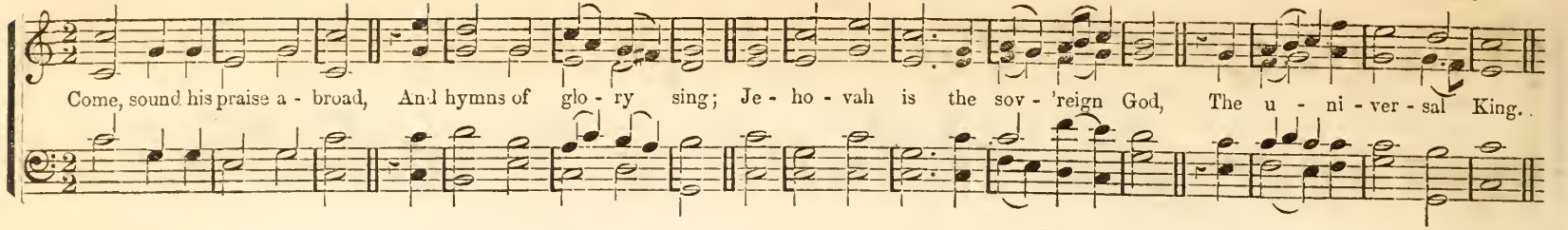


DOVER. S. M.



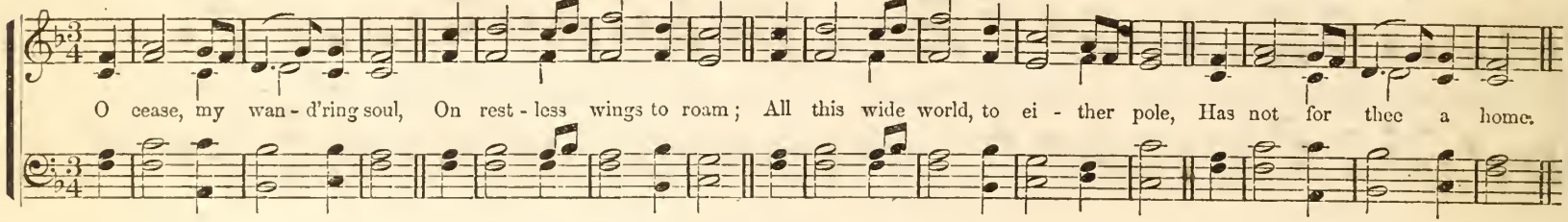
SILVER STREET. S. M.

I. SMITH.



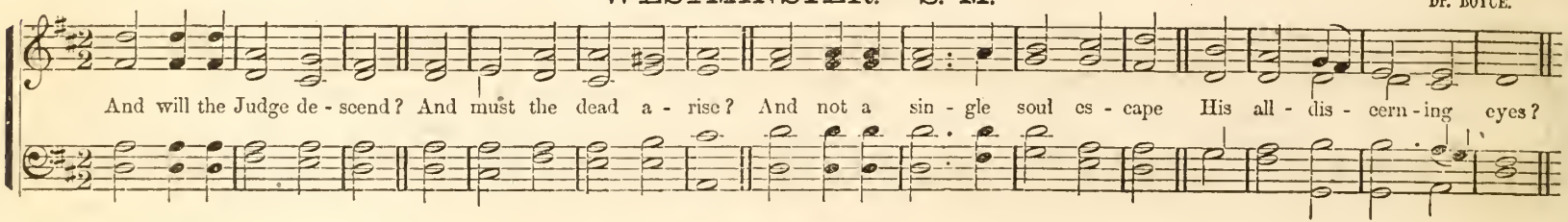
GOLDEN HILL. S. M.

Western Tune.



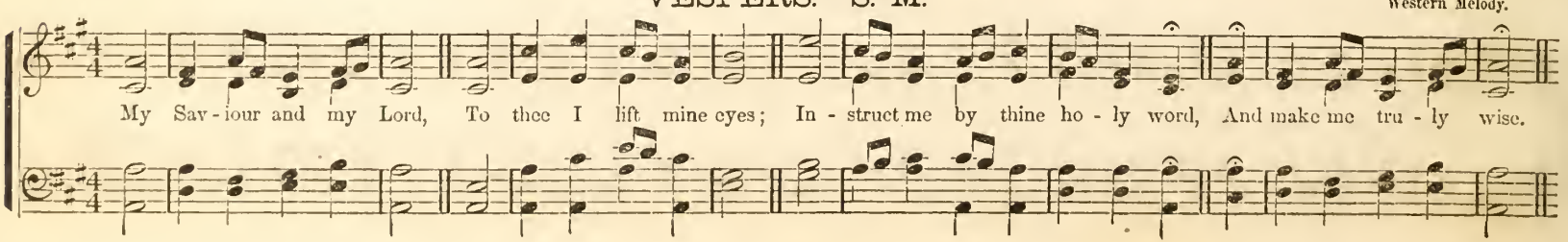
WESTMINSTER. S. M.

Dr. BOYCE.



VESPERS. S. M.

Western Melody.



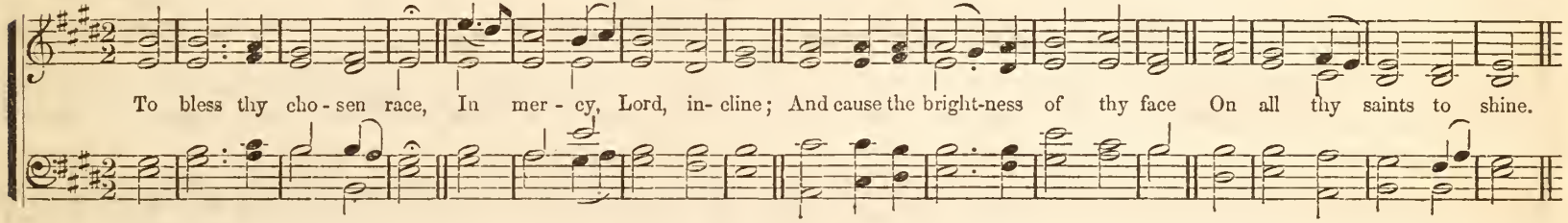
Slow and soft.

DENNIS. S. M.

From H. G. NAGELI.

MORNINGTON. S. M.

LORD MORNINGTON.



IOWA. S. M.

Old Popular Melody.

With Energy.

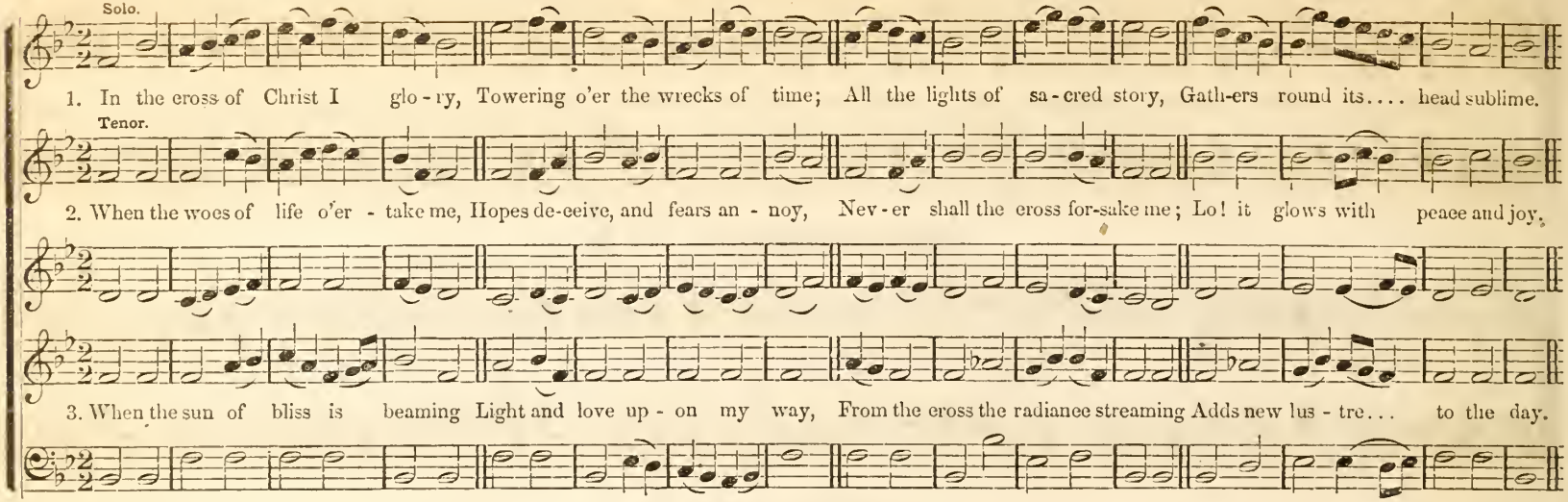
FRANKLIN SQUARE. S. M.

S. B. POND.

(5th P. M.)

SACRED STORY. 8s & 7s. (Quintette.)

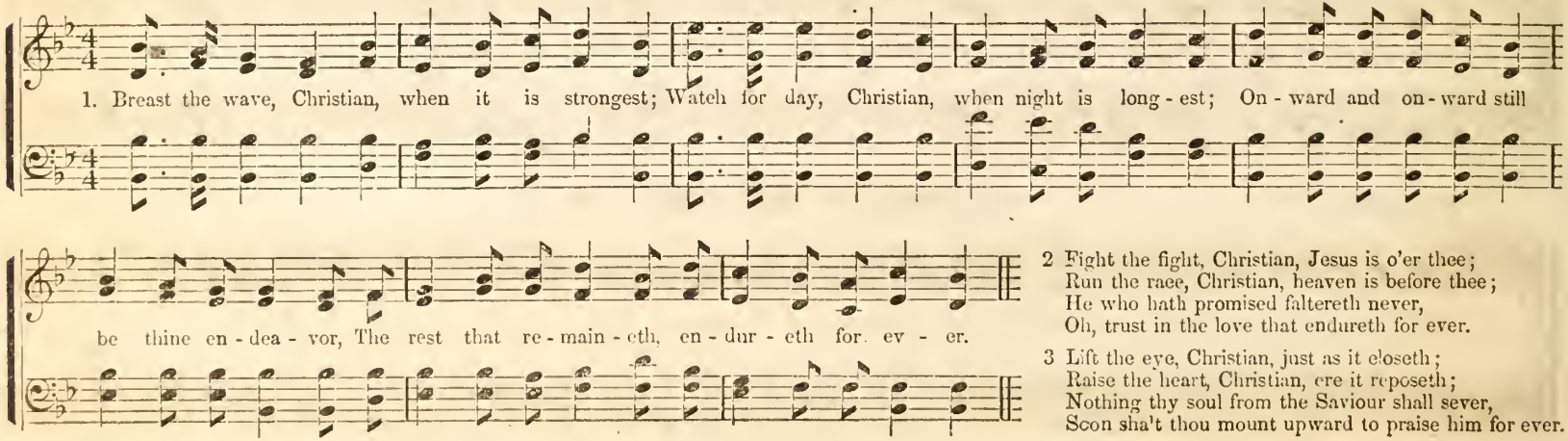
T. E. PERKINS.


Solo.
1. In the cross of Christ I glo - ry, Towering o'er the wrecks of time; All the lights of sa - cred story, Gath-ers round its.... head sublime.
Tenor.
2. When the woes of life o'er - take me, Hopes de-ceive, and fears an - noy, Nev - er shall the cross for-sake me; Lo! it glows with peace and joy.
3. When the sun of bliss is beaming Light and love up - on my way, From the cross the radiance streaming Adds new lus - tre... to the day.

(28th P. M.)

BREAST THE WAVE, CHRISTIAN. 10s, 11s & 12s.

T. E. PERKINS.

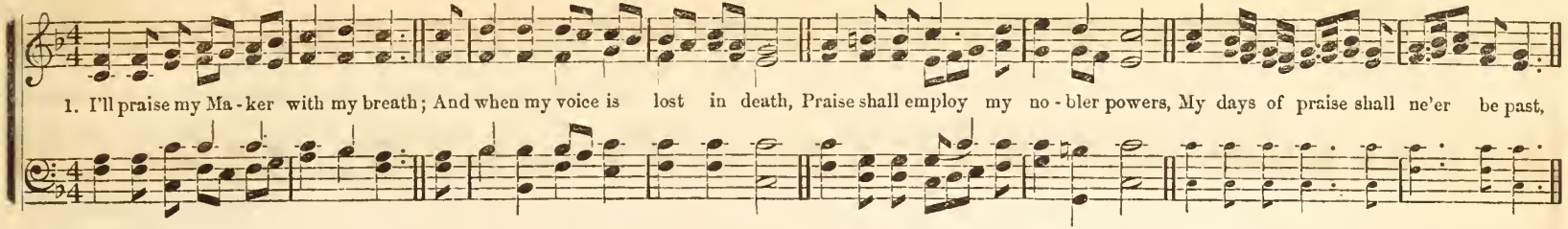

1. Breast the wave, Christian, when it is strongest; Watch for day, Christian, when night is long - est; On - ward and on - ward still
be thine en - dea - vor, The rest that re - main - eth, en - dur - eth for ev - er.

2 Fight the fight, Christian, Jesus is o'er thee;
Run the race, Christian, heaven is before thee;
He who hath promised faltereth never,
Oh, trust in the love that endureth for ever.

3 Lift the eye, Christian, just as it closeth;
Raise the heart, Christian, ere it reposeth;
Nothing thy soul from the Saviour shall sever,
Soon sha't thou mount upward to praise him for ever.

(2d P. M.)

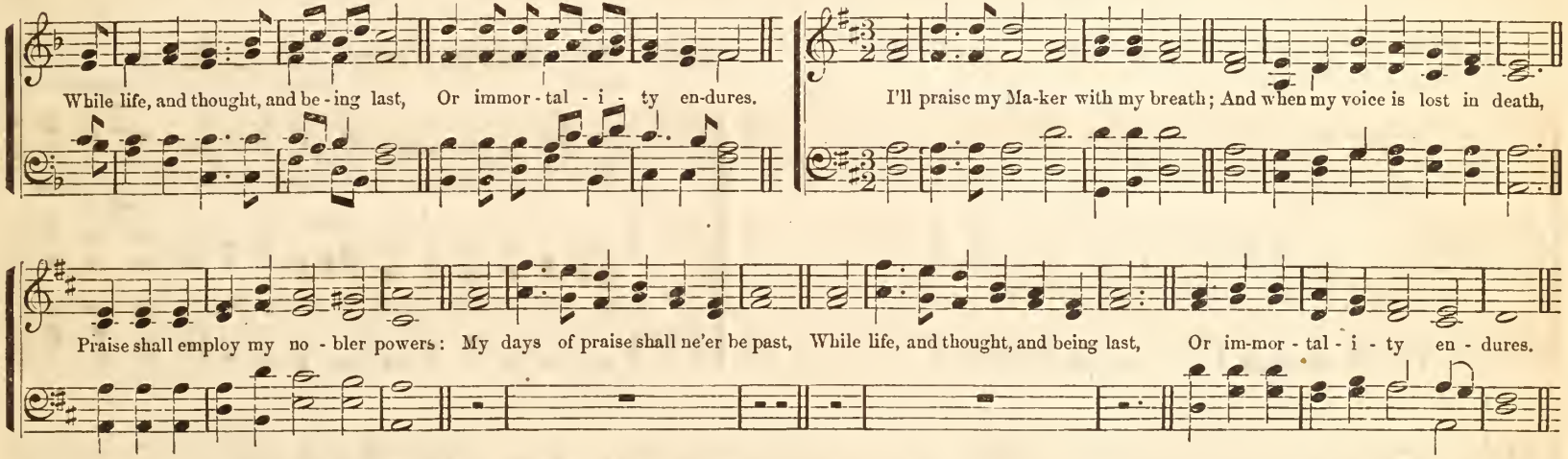
NEWCOURT. L. P. M.


1. I'll praise my Ma-ker with my breath; And when my voice is lost in death, Praise shall employ my no-bler powers, My days of praise shall ne'er be past,
While life, and thought, and be-ing last, Or immor-tal-i-ty en-dures.

(2d P. M.)

MANNING. L. P. M.

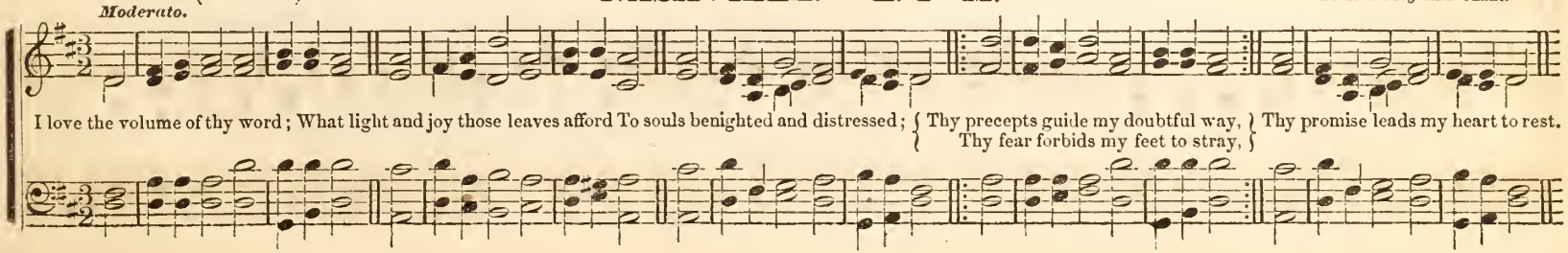
S.


I'll praise my Ma-ker with my breath; And when my voice is lost in death,
Praise shall employ my no-bler powers: My days of praise shall ne'er be past, While life, and thought, and being last, Or im-mor-tal-i-ty en-dures.

(2d P. M.)

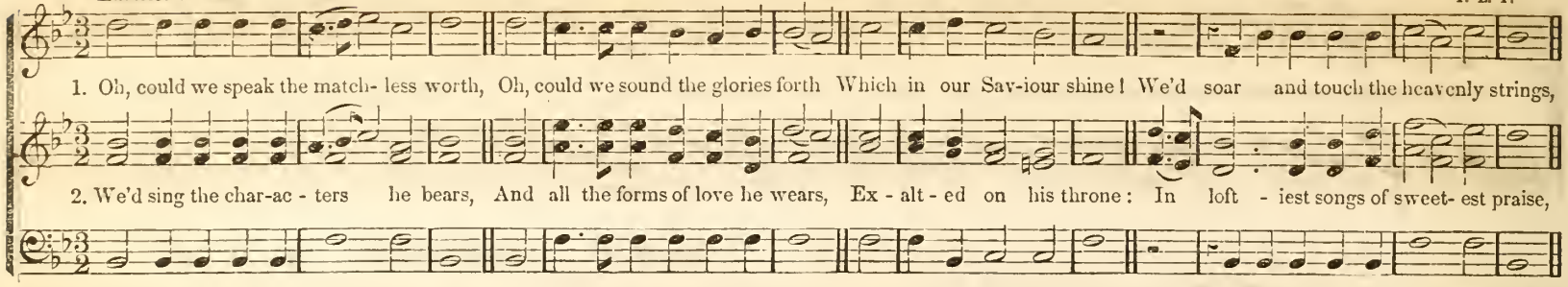
NASHVILLE. L. P M.

From a Gregorian Chant.


Moderato.
I love the volume of thy word; What light and joy those leaves afford To souls benighted and distressed; { Thy precepts guide my doubtful way, / Thy fear forbids my feet to stray, } Thy promise leads my heart to rest.

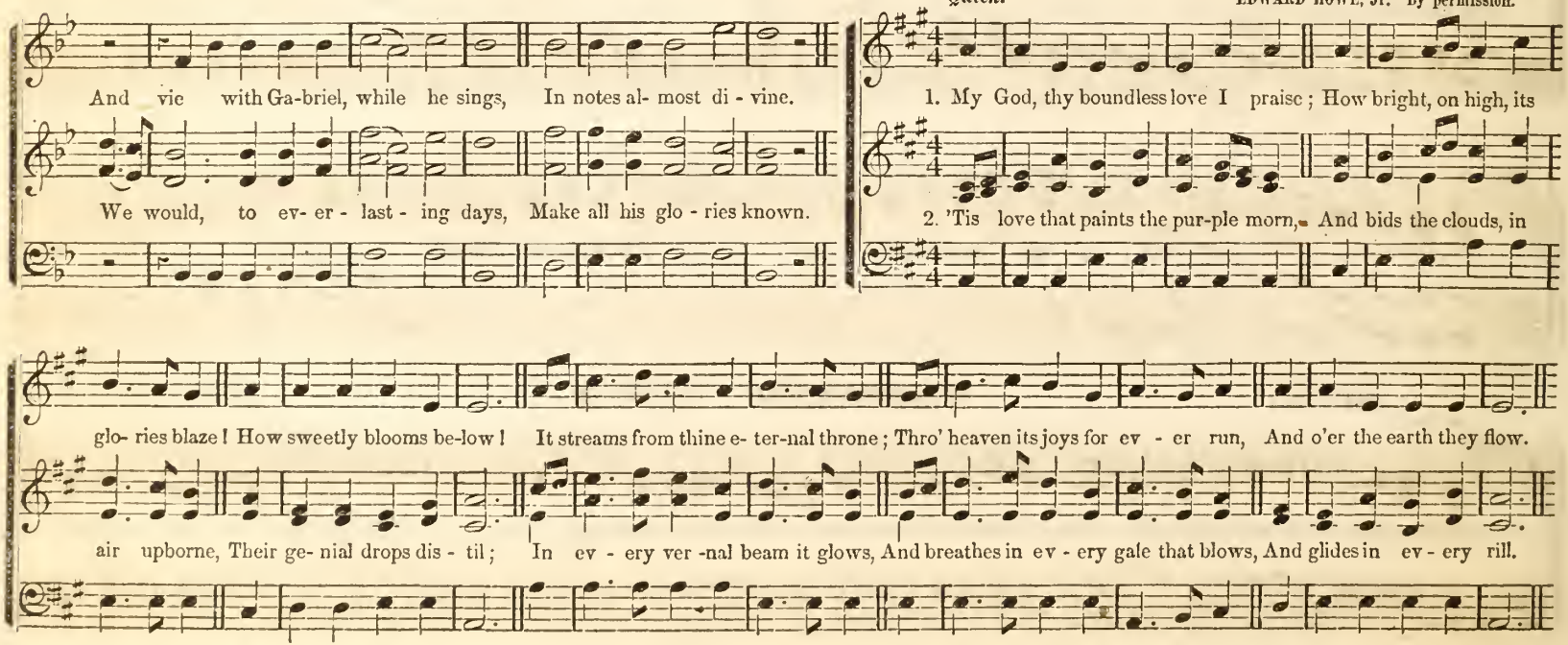
210 (4th P. M.) WYOMING. C. P. M.

Earnest manner. T. E. P.


1. Oh, could we speak the match- less worth, Oh, could we sound the glories forth Which in our Sav-iour shine! We'd soar and touch the heavenly strings,
2. We'd sing the char-ac - ters he bears, And all the forms of love he wears, Ex - alt - ed on his throne: In loft - iest songs of sweet- est praise,

(4th P. M.) NESBURG. C. P. M.

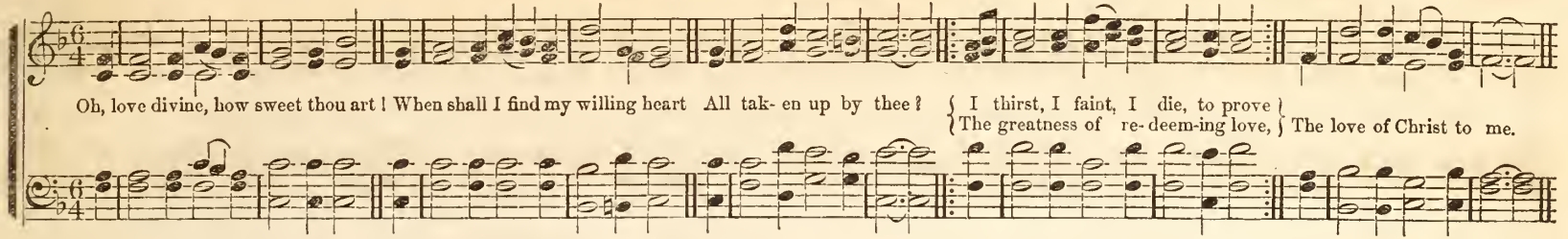
Quick. EDWARD HOWE, Jr. By permission.


And vie with Ga-briel, while he sings, In notes al- most di - vine.
We would, to ev- er - last - ing days, Make all his glo - ries known.
1. My God, thy boundless love I praise; How bright, on high, its
2. 'Tis love that paints the pur-ple morn, And bids the clouds, in
glo- ries blaze! How sweetly blooms be-low! It streams from thine e- ter-nal throne; Thro' heaven its joys for ev - er run, And o'er the earth they flow.
air upborne, Their ge- nial drops dis - til; In ev - ery ver -nal beam it glows, And breathes in ev - ery gale that blows, And glides in ev - ery rill.

(4th P. M.)

BREMEN. C. P. M.

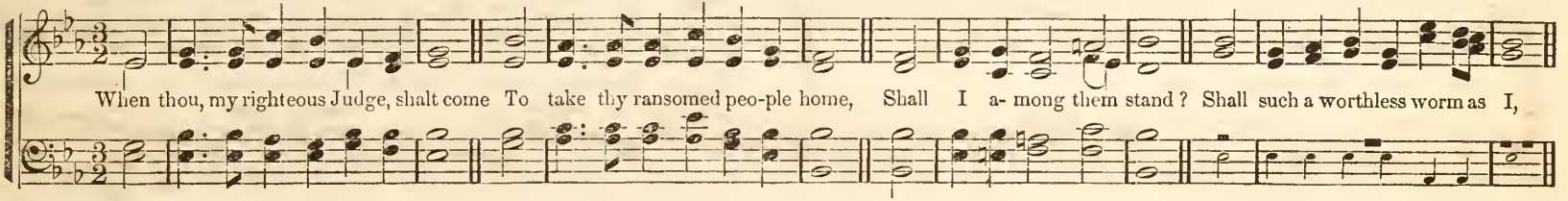
Dr. HASTINGS.


Oh, love divine, how sweet thou art! When shall I find my willing heart All tak- en up by thee?
I thirst, I faint, I die, to prove
The greatness of re- deem-ing love,
The love of Christ to me.

(4th P. M.)

HOLMES. C. P. M.

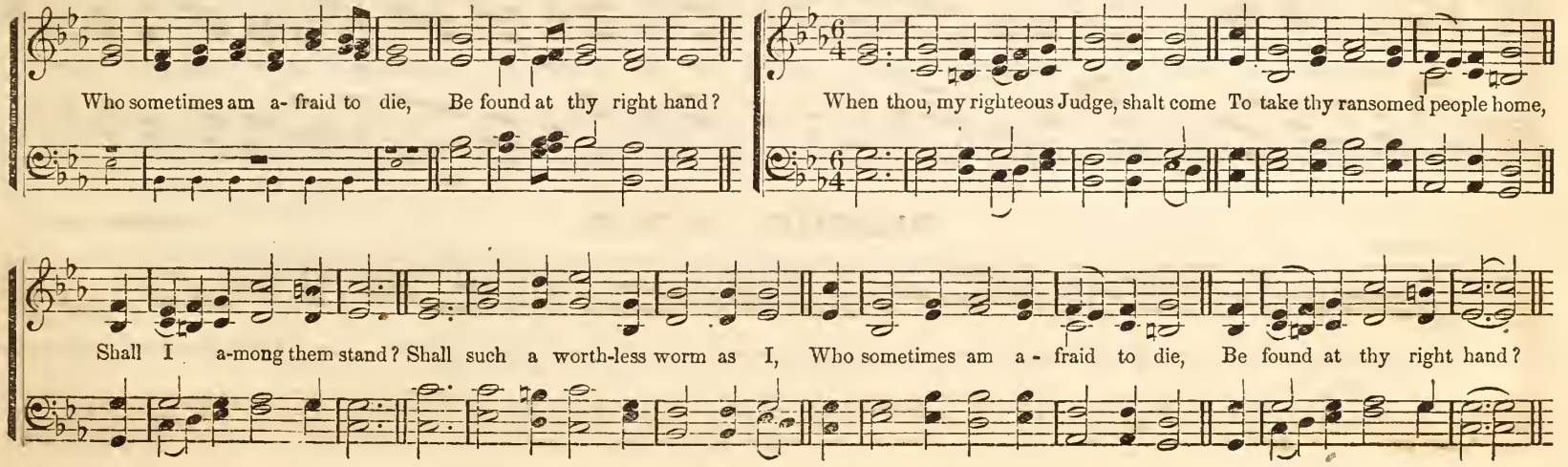
S. J. V.


When thou, my righteous Judge, shalt come To take thy ransomed peo-ple home, Shall I a- mong them stand? Shall such a worthless worm as I,

(4th P. M.)

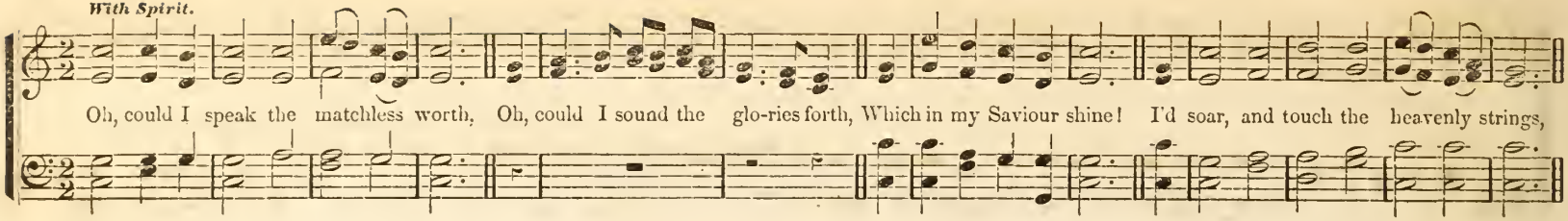
ADVENT. C. P. M.

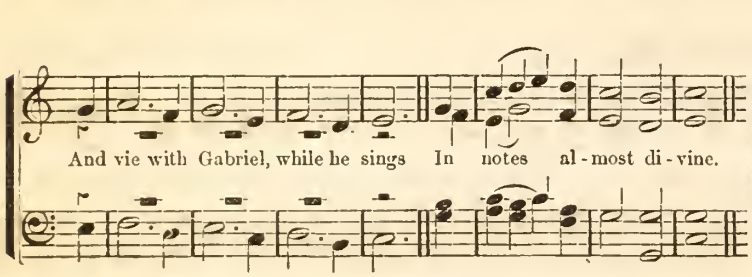
Western Melody.


Who sometimes am a- fraid to die, Be found at thy right hand?
When thou, my righteous Judge, shalt come To take thy ransomed people home,
Shall I a-mong them stand? Shall such a worth-less worm as I, Who sometimes am a - fraid to die, Be found at thy right hand?

212 (4th P. M.) **PIETY. C. P. M.** T. CARLE.

With Spirit.


Oh, could I speak the matchless worth, Oh, could I sound the glo-ries forth, Which in my Saviour shine! I'd soar, and touch the heavenly strings,

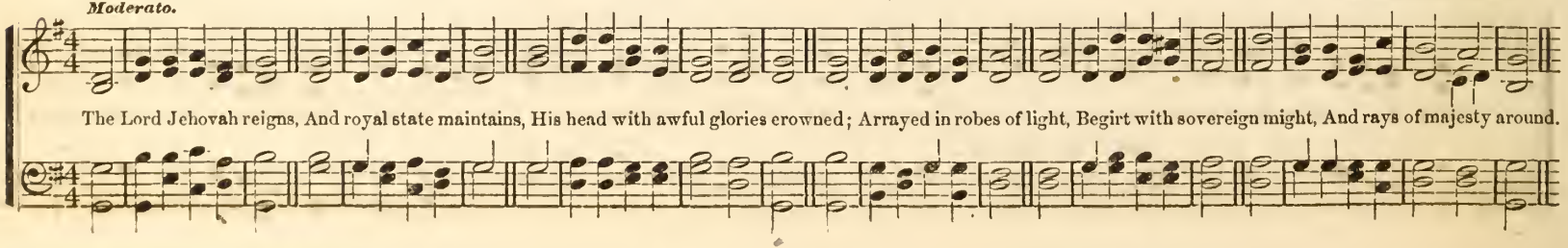


(4th P. M.) **AITHLONE. C. P. M.** German.

Moderato.

DALSTON. S. P. M. A. WILLIAMS. 1760.

Moderato.


The Lord Jehovah reigns, And royal state maintains, His head with awful glories crowned; Arrayed in robes of light, Begirt with sovereign might, And rays of majesty around.

(3d P. M.)

CALVARY. H. M.

1. A - rise, my soul, a - rise, Shake off thy guilt - y fears;
The bleeding sac - ri - fice In my be - half ap - pears; Be - fore the throne my sure-ty stands, My name is writ-ten on his hands.

2. The bleeding wounds he bears, Received on Cal - va - ry,
Now pour ef - fectual prayers, And strongly speak for me; "Forgive him, oh, forgive," they cry, "Nor let that ransomed sin-ner die."

(3d P. M.)

HADDAM. H. M.

English.

1. The Lord Jehovah reigns; His throne is built on high;
The garments he assumes [OMIT.....] Are light and majesty; His glo-ries shine with beams so bright, No mor-tal eye can bear the sight.

(3d P. M.)

CHESTNUT HILL. H. M.

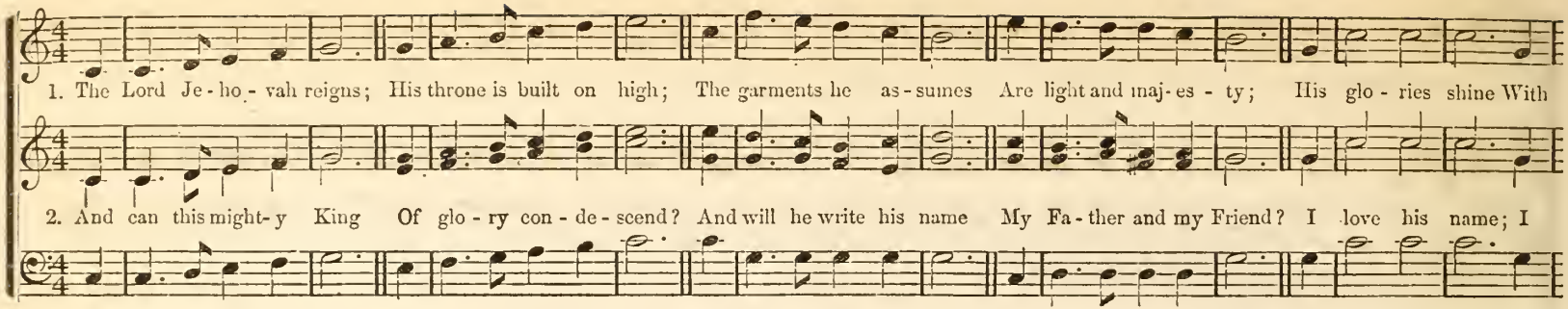
T. E. P.

1. Ye ransomed sin-ners, hear, The prisoners of the Lord;
And wait till Christ ap - pear, Ac-cord-ing to his word: Re - joice in hope, re - joice with me; We shall from all our sins be free.

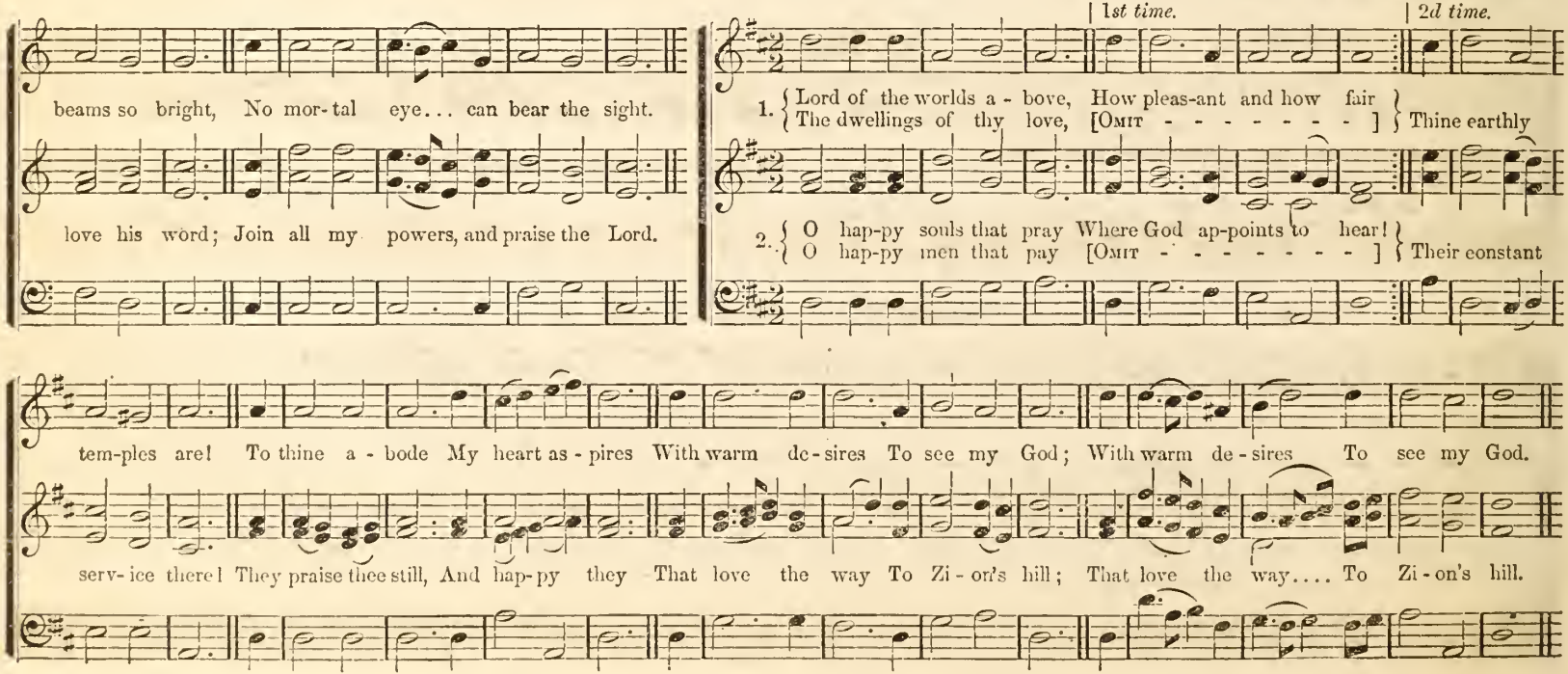
With Spirit. (3d P. M.)

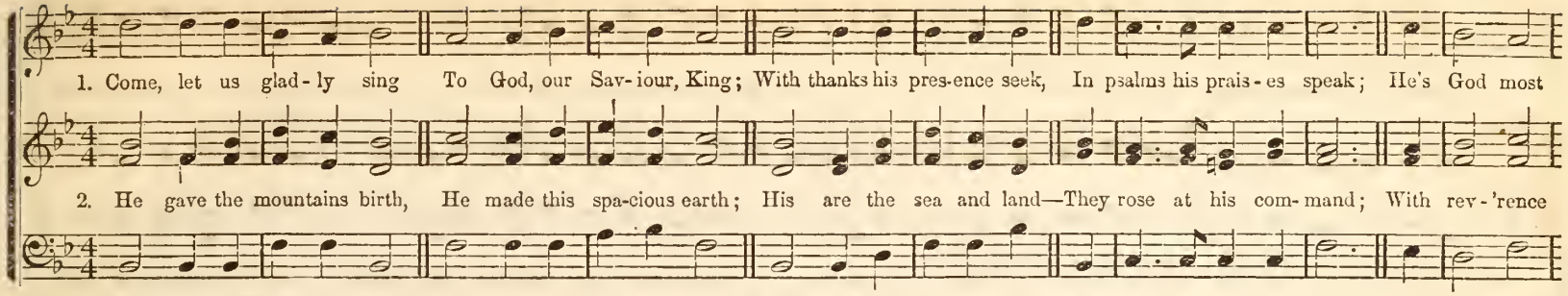
KIES. H. M.

T. E. P.


1. The Lord Je - ho - vah reigns; His throne is built on high; The garments he as - sumes Are light and maj - es - ty; His glo - ries shine With
2. And can this might - y King Of glo - ry con - de - scend? And will he write his name My Fa - ther and my Friend? I love his name; I

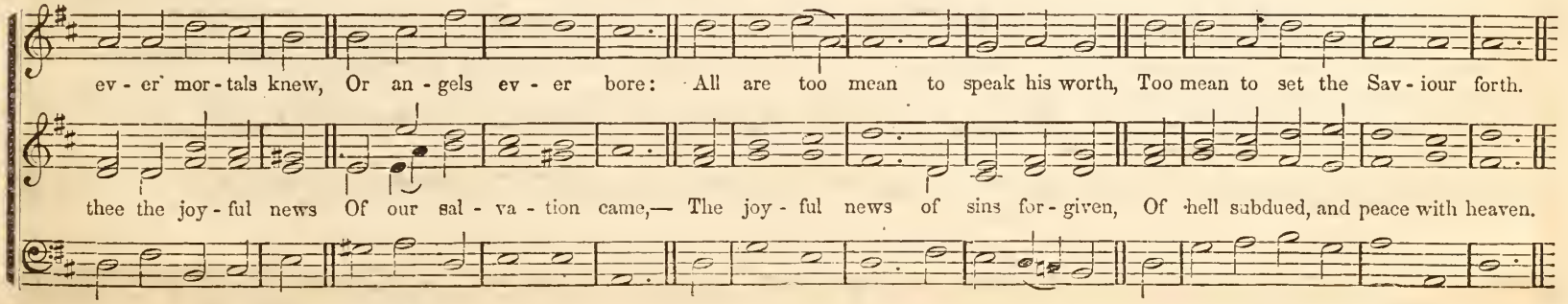
(3d P. M.) **TEMPLE HILL. H. M.** J. M. PELTON. By permission.


beams so bright, No mor - tal eye... can bear the sight.
love his word; Join all my powers, and praise the Lord.
1st time.
2d time.
1. { Lord of the worlds a - bove, How pleas-ant and how fair } { The dwellings of thy love, [Omit - - - - - - - -] } Thine earthly
2. { O hap-py souls that pray Where God ap-points to hear! } { O hap-py men that pay [Omit - - - - - - - -] } Their constant
tem-ples are! To thine a - bode My heart as - pires With warm de - sires To see my God; With warm de - sires To see my God.
serv - ice there! They praise thee still, And hap - py they That love the way To Zi - on's hill; That love the way.... To Zi - on's hill.


1. Come, let us glad - ly sing To God, our Sav - iour, King; With thanks his pres-ence seek, In psalms his prais - es speak; He's God most
2. He gave the mountains birth, He made this spa-cious earth; His are the sea and land—They rose at his com - mand; With rev - 'rence

(3d P. M.) PORTSMOUTH. H. M.

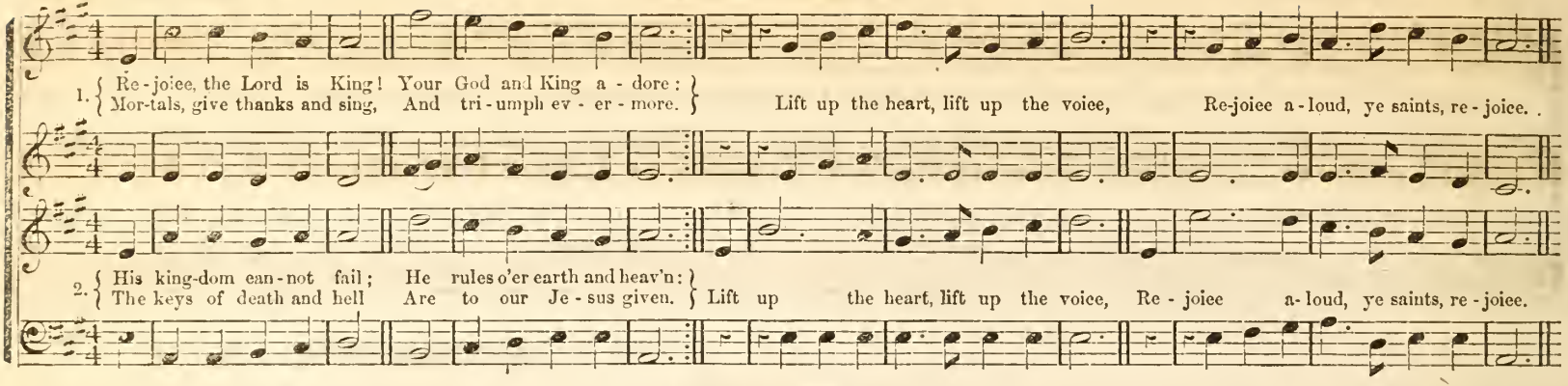
high; let all draw nigh, And crown him—Lord of earth and sky.
all be - fore him fall, And on his name de - vout - ly call
1. Join all the glorious names Of wisdom, love, and power, That
2. Great prophet of our God, Our tongues shall bless thy name; By


ev - er mor - tals knew, Or an - gels ev - er bore: All are too mean to speak his worth, Too mean to set the Sav - iour forth.
thee the joy - ful news Of our sal - va - tion came,— The joy - ful news of sins for - given, Of hell subdued, and peace with heaven.

216 (3d P. M.)

OAKLAND. H. M.

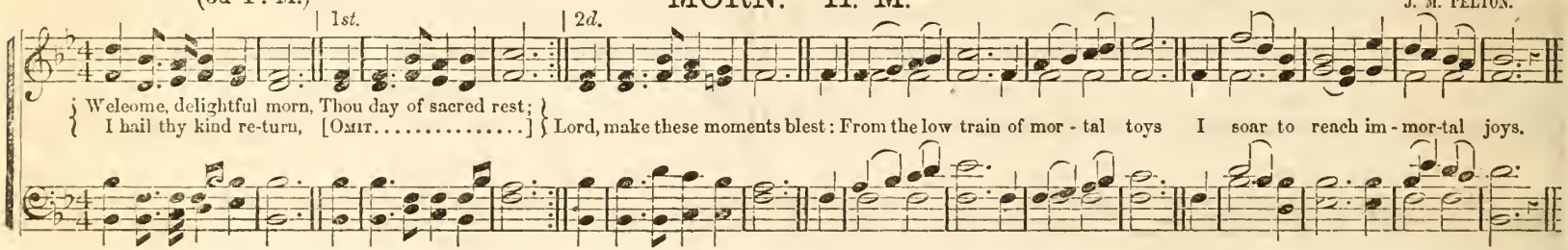
T. E. P.


1. Re-joice, the Lord is King! Your God and King a-dore:
Mor-tals, give thanks and sing, And tri-umph ev-er-more.
Lift up the heart, lift up the voice, Re-joice a-loud, ye saints, re-joice.
2. His king-dom can-not fail; He rules o'er earth and heav'n:
The keys of death and hell Are to our Je-sus given.
Lift up the heart, lift up the voice, Re-joice a-loud, ye saints, re-joice.

(3d P. M.)

MORN. H. M.

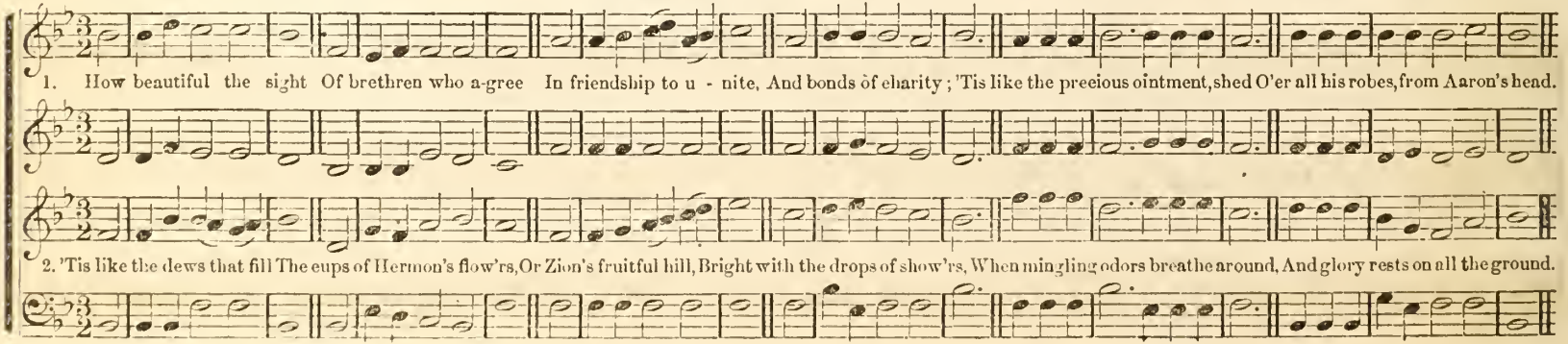
J. M. PELTON.

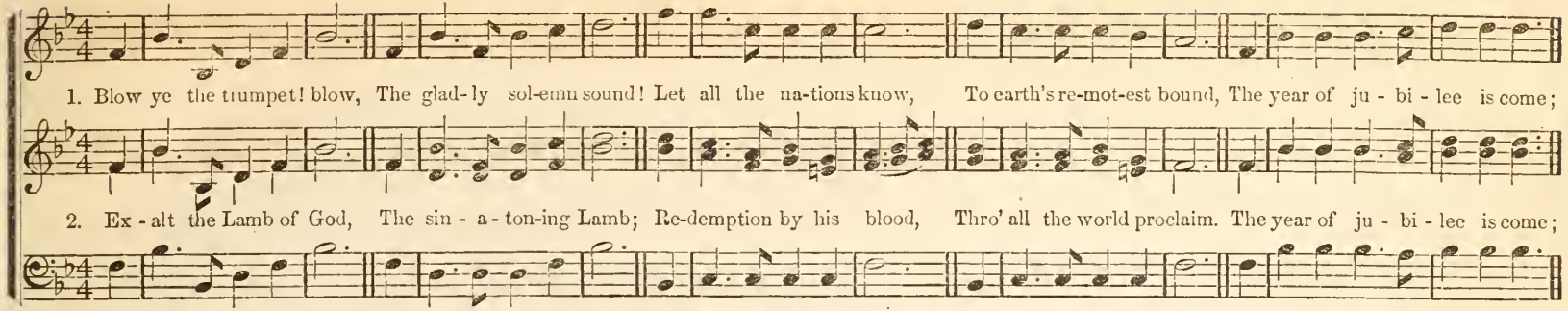

1st.
2d.
Welcome, delightful morn, Thou day of sacred rest;
I hail thy kind re-turn, [Omit.....]
Lord, make these moments blest: From the low train of mor-tal toys I soar to reach im-mor-tal joys.

(3d P. M.)

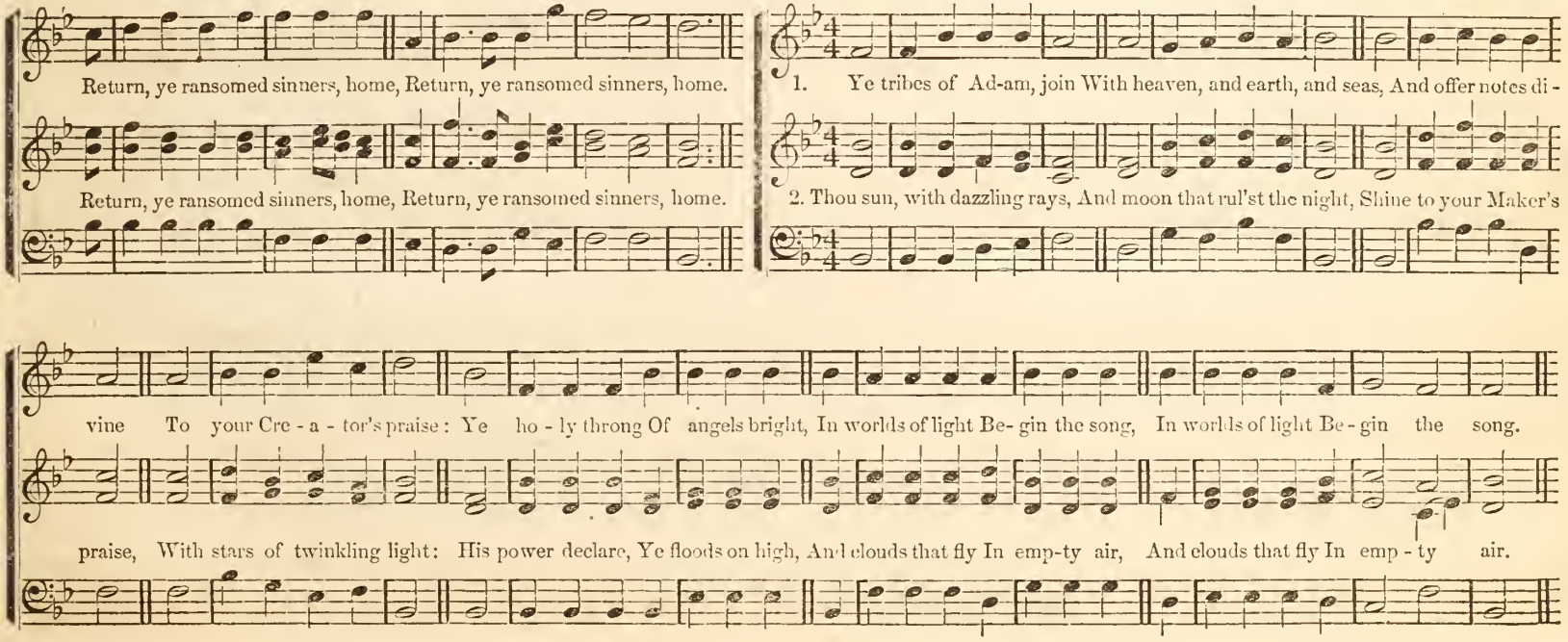
RIVINGTON. H. M.

Dr. HASTINGS. By Permission.


1. How beautiful the sight Of brethren who a-gree In friendship to u-nite, And bonds of charity; 'Tis like the precious ointment, shed O'er all his robes, from Aaron's head.
2. 'Tis like the dews that fill The cups of Hermon's flow'rs, Or Zion's fruitful hill, Bright with the drops of show'rs, When mingling odors breathe around, And glory rests on all the ground.


1. Blow ye the trumpet! blow, The glad-ly sol-emn sound! Let all the na-tions know, To earth's re-mot-est bound, The year of ju - bi - lee is come;
2. Ex - alt the Lamb of God, The sin - a - ton-ing Lamb; Re-demption by his blood, Thro' all the world proclaim. The year of ju - bi - lee is come;

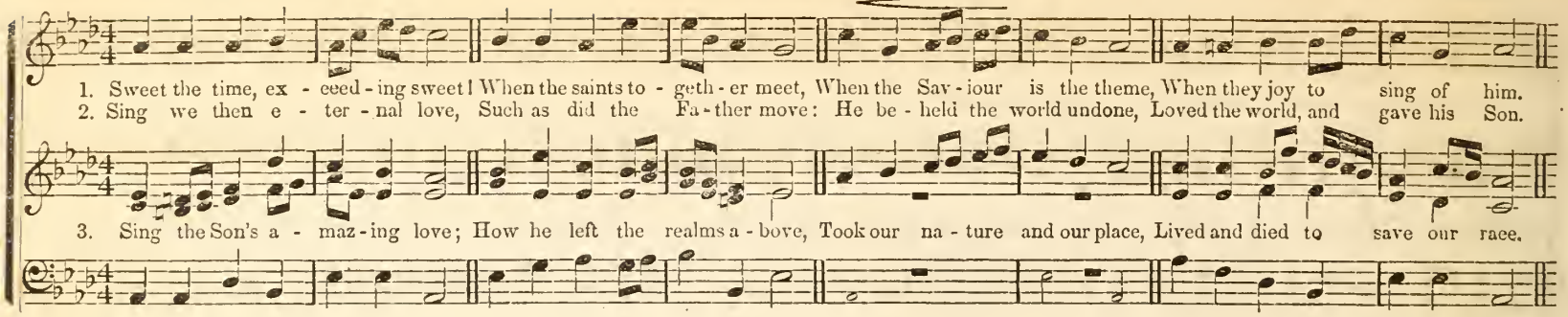
(3d P. M.) LENOX. H. M. EDSON.


Return, ye ransomed sinners, home, Return, ye ransomed sinners, home.
Return, ye ransomed sinners, home, Return, ye ransomed sinners, home.
1. Ye tribes of Ad-am, join With heaven, and earth, and seas, And offer notes di -
2. Thou sun, with dazzling rays, And moon that rul'st the night, Shine to your Maker's
vine To your Cre - a - tor's praise: Ye ho - ly throng Of angels bright, In worlds of light Be- gin the song, In worlds of light Be - gin the song.
praise, With stars of twinkling light: His power declare, Ye floods on high, And clouds that fly In emp-ty air, And clouds that fly In emp - ty air.

(5th P. M.)

COOPER. 7s.

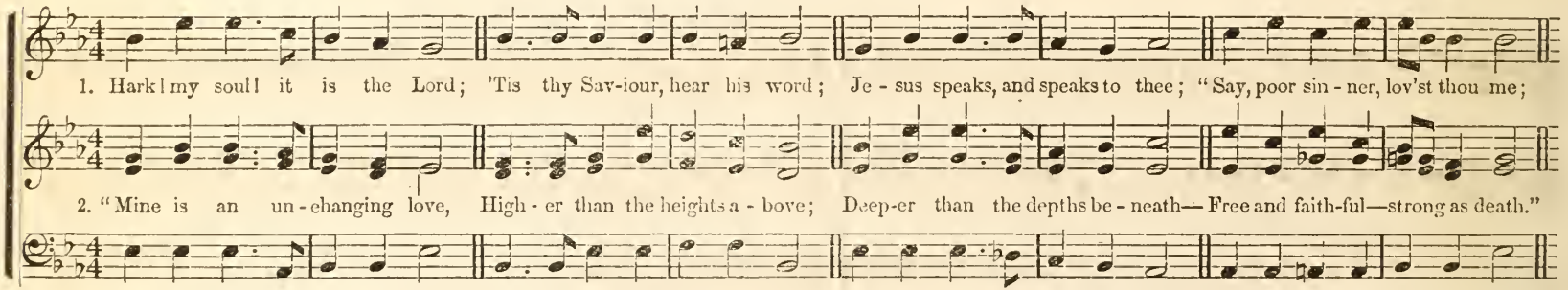
W. F. SHERWIN.


1. Sweet the time, ex - ceed - ing sweet! When the saints to - geth - er meet, When the Sav - iour is the theme, When they joy to sing of him.
2. Sing we then e - ter - nal love, Such as did the Fa - ther move: He be - held the world undone, Loved the world, and gave his Son.
3. Sing the Son's a - maz - ing love; How he left the realms a - bove, Took our na - ture and our place, Lived and died to save our race.

(5th P. M.)

VEVAY. 7s.

J. M. PELTON. 1863.


1. Hark! my soul! it is the Lord; 'Tis thy Sav-iour, hear his word; Je - sus speaks, and speaks to thee; "Say, poor sin - ner, lov'st thou me;
2. "Mine is an un - changing love, High - er than the heights a - bove; Deep-er than the depths be - neath—Free and faith-ful—strong as death."

(5th P. M.)

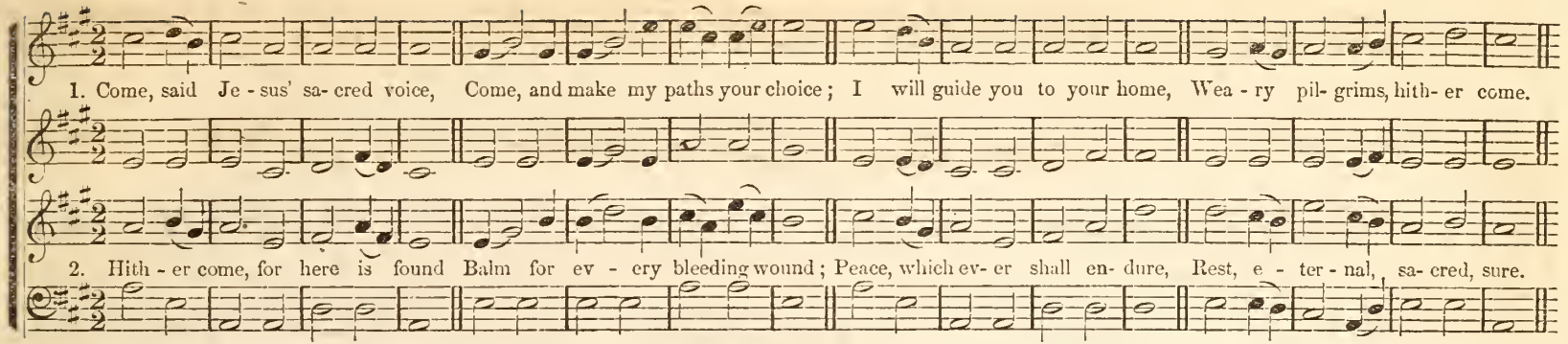
LITTLEJOHN. 7s.

T. E. PERKINS.

1. Je - sus, take me for thine own; To... thy will my spir - it frame; Thou shalt reign, and thou ... a - lone, O - ver all I have and am.
2. Mak-ing thus the Lord my choice, I have noth - ing more to choose, But to list - en to..... thy voice, And my will in thine to lose.
3. Then, whatev-er may be-tide, I.... shall safe and hap - py be; Still con - tent and sat - is - fied;— Hav-ing all in hav - ing thee.

(5th P. M.)

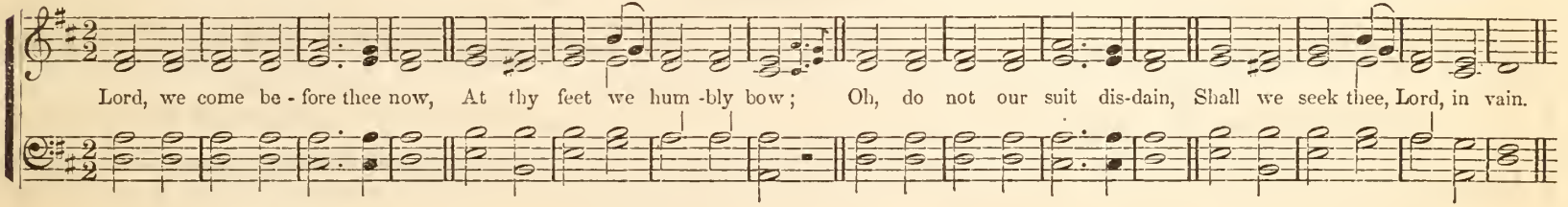
MORGAN. 7s.


1. Come, said Je - sus' sa- cred voice, Come, and make my paths your choice; I will guide you to your home, Wea - ry pil- grims, hith- er come.
2. Hith - er come, for here is found Balm for ev - ery bleeding wound; Peace, which ev- er shall en- dure, Rest, e - ter - nal, sa- cred, sure.

(5th P. M.)

MOZART. 7s.

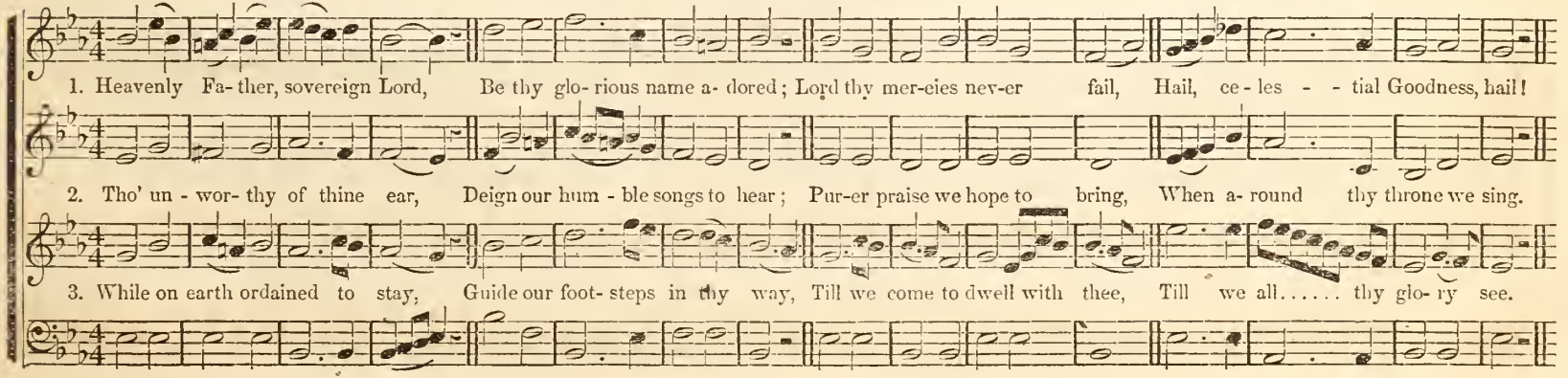
MOZART.



(5th P. M.)

WORTHINGTON. 7s.

C. M. VON WEBER.


1. Heavenly Fa- ther, sovereign Lord, Be thy glo- rious name a- dored; Lord thy mer-cies nev-er fail, Hail, ce- les - - tial Goodness, hail!
2. Tho' un - wor- thy of thine ear, Deign our hum - ble songs to hear; Pur-er praise we hope to bring, When a- round thy throne we sing.
3. While on earth ordained to stay, Guide our foot- steps in thy way, Till we come to dwell with thee, Till we all..... thy glo- ry see.

220 *Andante.* (5th P. M.)

AIKEN. 7s.

J. E. GOULD. By Permission.

1. Lord, we come be - fore thee now, At thy feet we hum - bly bow; Oh, do not our suit dis-dain; Shall we seek thee, Lord, in vain.

rit. *tem.* *rit.*

2. Com - fort those who weep and mourn, Let the time of joy re - turn; Those who are cast down, lift up, Make them strong in faith and hope.

Sing in Unison. (5th P. M.)

WARNING. 7s.

J. HOWARD.

1. Haste, O sin - ner! now be wise; Stay not for the mor-row's sun: Wis-dom, if you still de-spise, Hard-er is it to be won.
2. Haste, and mer - cy now im-plore; Stay not for the mor-row's sun; Lest thy sea - son should be o'er Ere the morn-ing is be - gun.

8va

Sing two verses through, without interlude. All sing the melody.

(5th P. M.)

LAWRENCE. 7s.

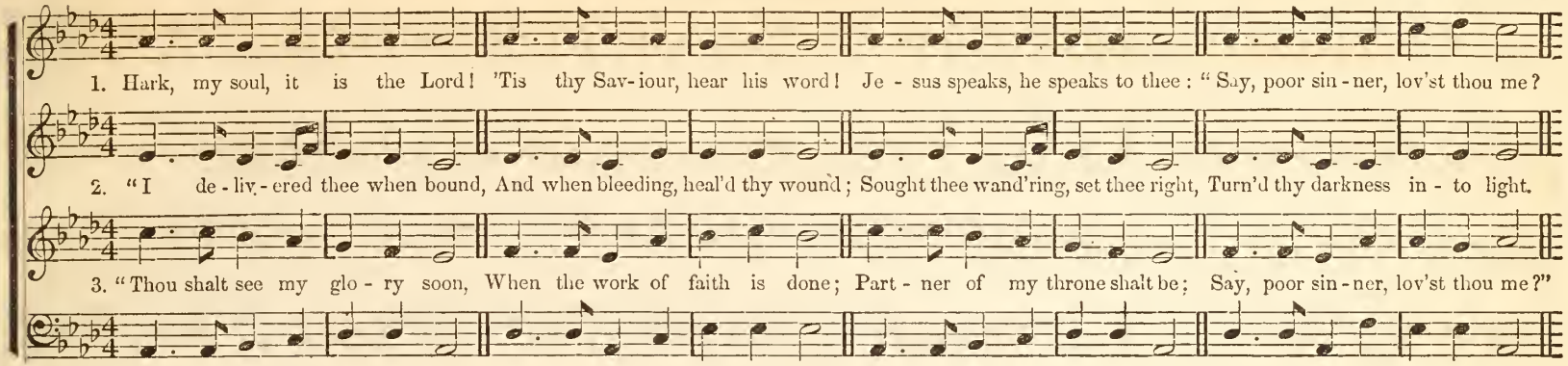
J. M. PELTON. 1868.

1. Hark! the skies with music sound, Heavenly glory beams around; "Christ is born!" the angels sing, "Glory to the new-born King, Glo-ry to the new-born King!

2. "Peace is come, good will appears; Sinners, wipe away your tears; Christ for you in flesh to- day, Hum-bly in the manger lay, Hum-bly in the manger lay."

(5th P. M.)

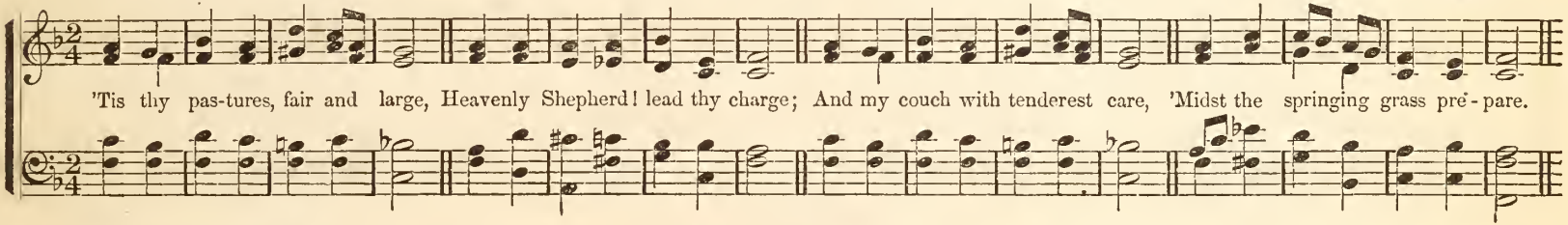
BRAINARD. 7s.


1. Hark, my soul, it is the Lord! 'Tis thy Sav-iour, hear his word! Je - sus speaks, he speaks to thee: "Say, poor sin-ner, lov'st thou me?
2. "I de-liv-ered thee when bound, And when bleeding, heal'd thy wound; Sought thee wand'ring, set thee right, Turn'd thy darkness in - to light.
3. "Thou shalt see my glo - ry soon, When the work of faith is done; Part - ner of my throne shalt be; Say, poor sin-ner, lov'st thou me?"

(5th P. M.)

SEYMOUR. 7s.

VON WEBER.


'Tis thy pas-tures, fair and large, Heavenly Shepherd! lead thy charge; And my couch with tenderest care, 'Midst the springing grass pre-pare.

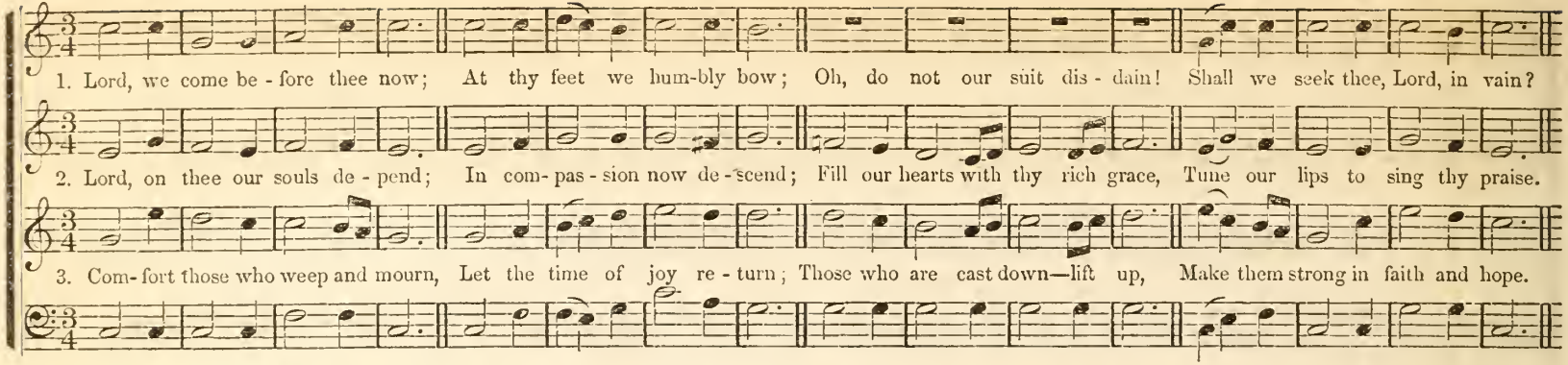
(5th P. M.)

COMFORT. 7s.

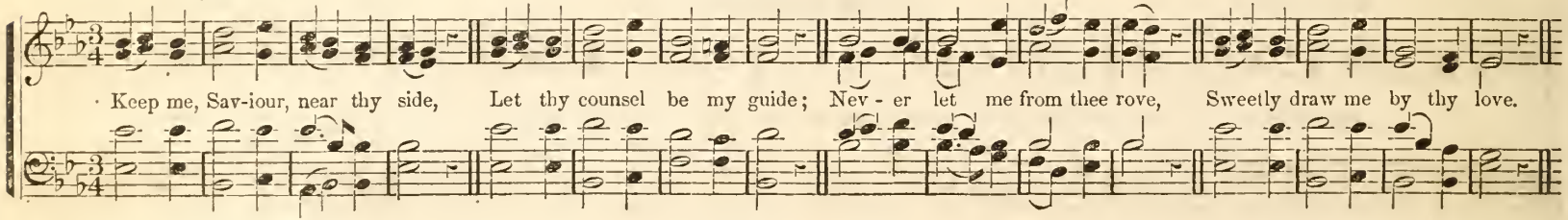
T. E. P.

1. Fa - ther of e - ter-nal grace, Glo - ri - fy thy-self in me; Sweet-ly beam-ing in my face, May the world thine im - age see.
2. Hap - py on - ly in thy love, Poor, un-friend-ed, or un-known: Fix my thoughts on things a - bove; Stay my heart on thee a - lone.

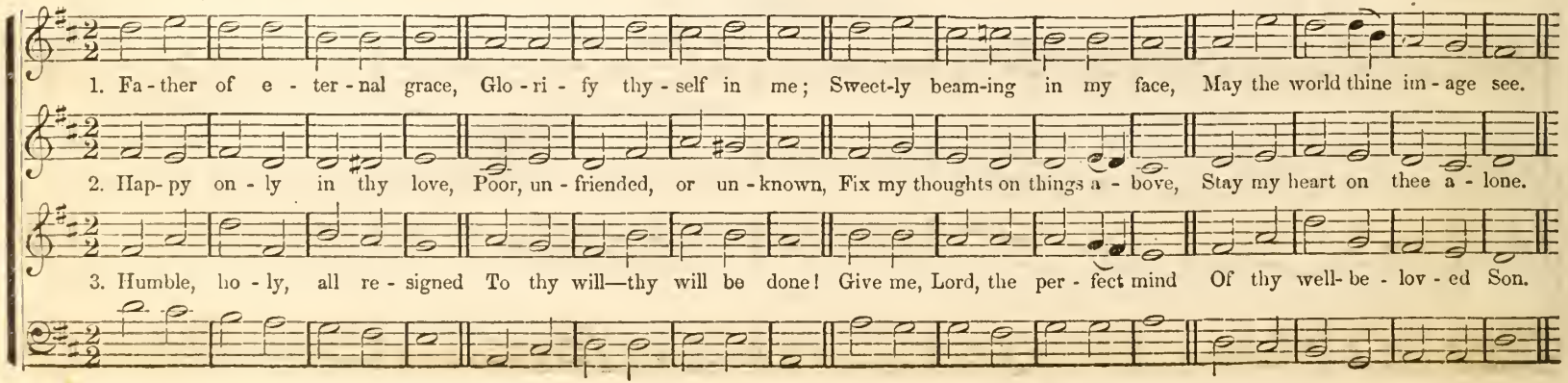
222 (5th P. M.) **HALLCRAFT. 7s.** JAS. M. NORTH.


1. Lord, we come be - fore thee now; At thy feet we hum-bly bow; Oh, do not our suit dis - dain! Shall we seek thee, Lord, in vain?
2. Lord, on thee our souls de - pend; In com - pas - sion now de - scend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise.
3. Com - fort those who weep and mourn, Let the time of joy re - turn; Those who are cast down—lift up, Make them strong in faith and hope.

(5th P. M.) **DALLAS. 7s.** From CHERUBINI.

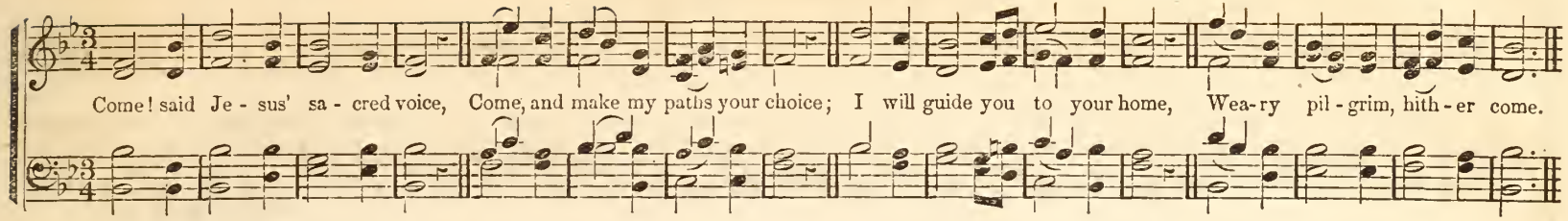


(5th P. M.) **NIGHT. 7s.** W. BRALE.


1. Fa - ther of e - ter - nal grace, Glo - ri - fy thy - self in me; Sweet-ly beam-ing in my face, May the world thine im - age see.
2. Hap - py on - ly in thy love, Poor, un - friended, or un - known, Fix my thoughts on things a - bove, Stay my heart on thee a - lone.
3. Humble, ho - ly, all re - signed To thy will—thy will be done! Give me, Lord, the per - fect mind Of thy well - be - lov - ed Son.

(5th P. M.)

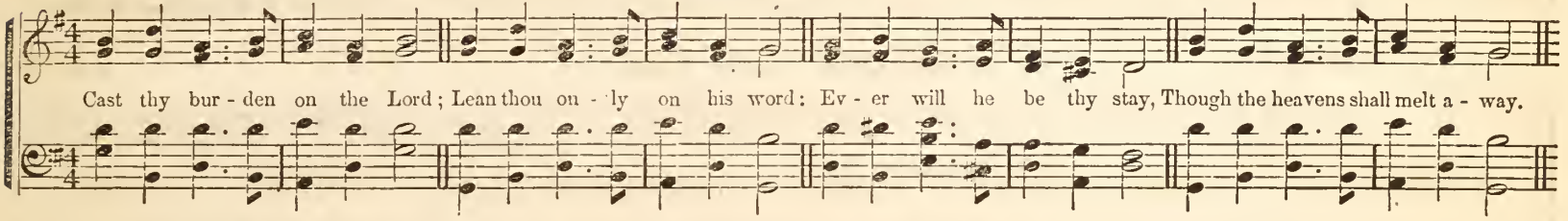
HORTON. 7s.



(5th P. M.)

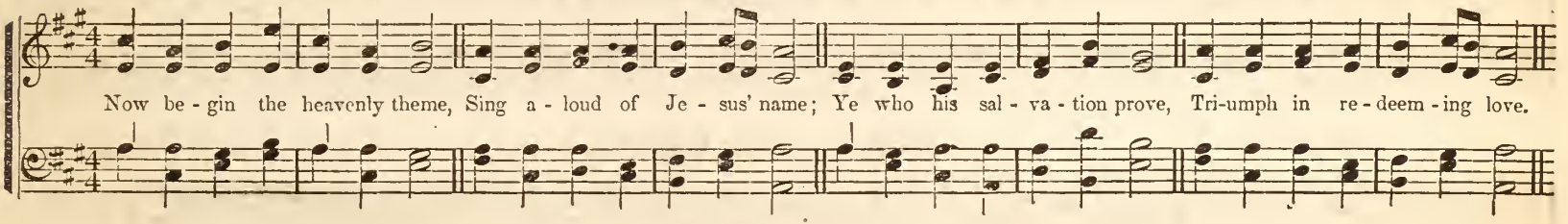
PLEYEL. 7s.

PLEYEL.



(5th P. M.)

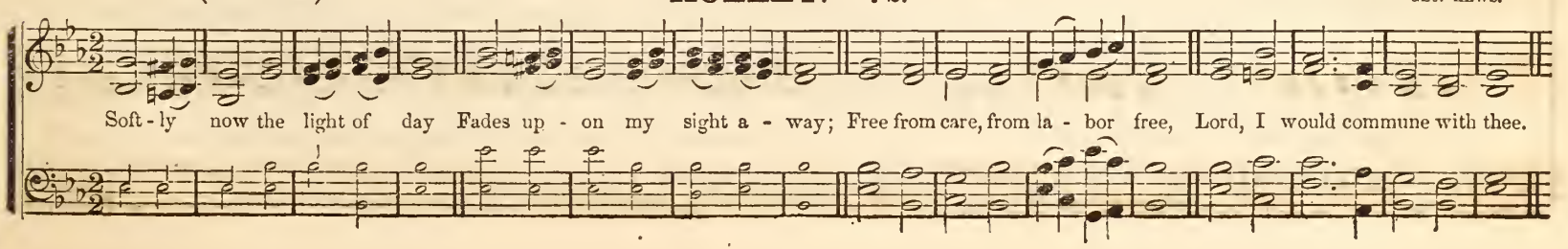
NUREMBERG. 7s.



(5th P. M.)

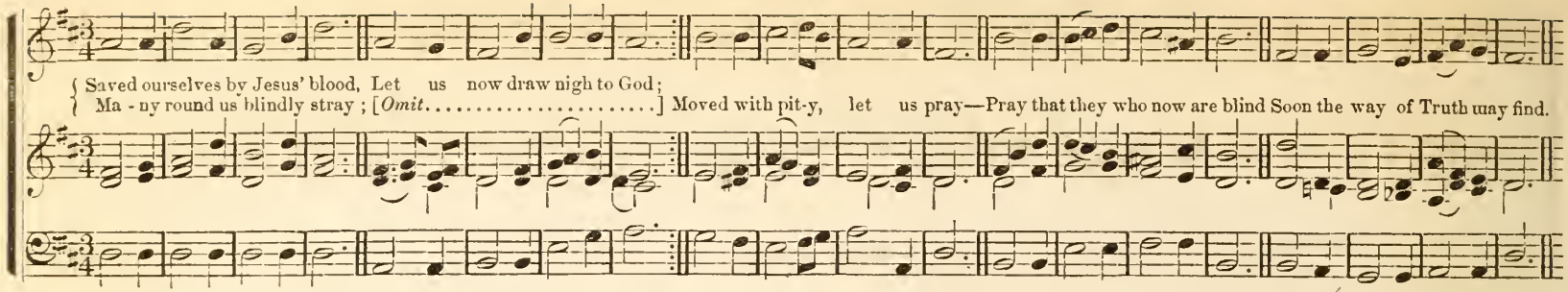
HOLLEY. 7s.

GEO. HEWS.



(6th P. M.)

POMEROY. 7s. 6 lines.


Saved ourselves by Jesus' blood, Let us now draw nigh to God;
Ma - ny round us blindly stray; [Omit.....] Moved with pit-y, let us pray—Pray that they who now are blind Soon the way of Truth may find.

(6th P. M.)

HALLE. 7s. 6 lines.

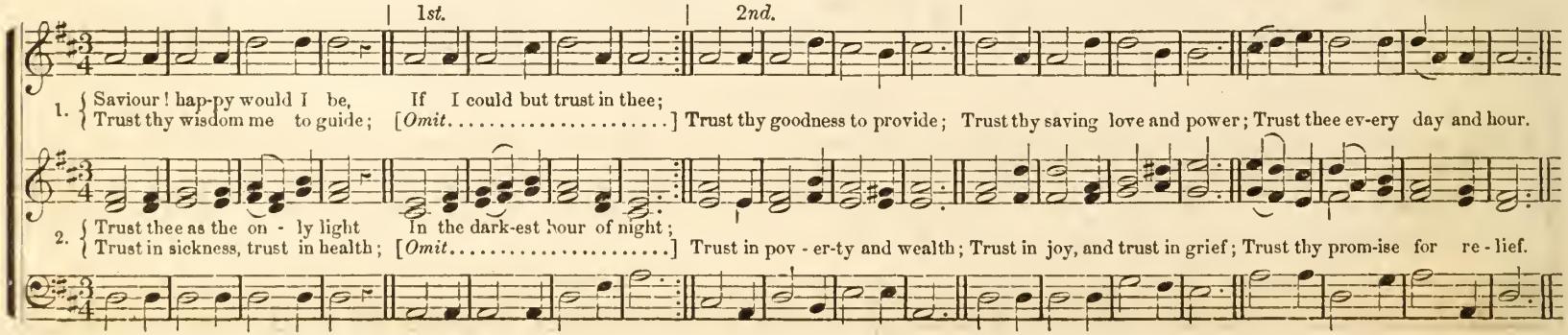
HAYDN.

Sav-iour! hap - py would I be, If I could but trust in thee;
Trust thy wis - dom me to guide; Trust thy good-ness to pro-vide;
Trust thy sav - ing love and power; Trust thee eve - ry day and hour.

(6th P. M.)

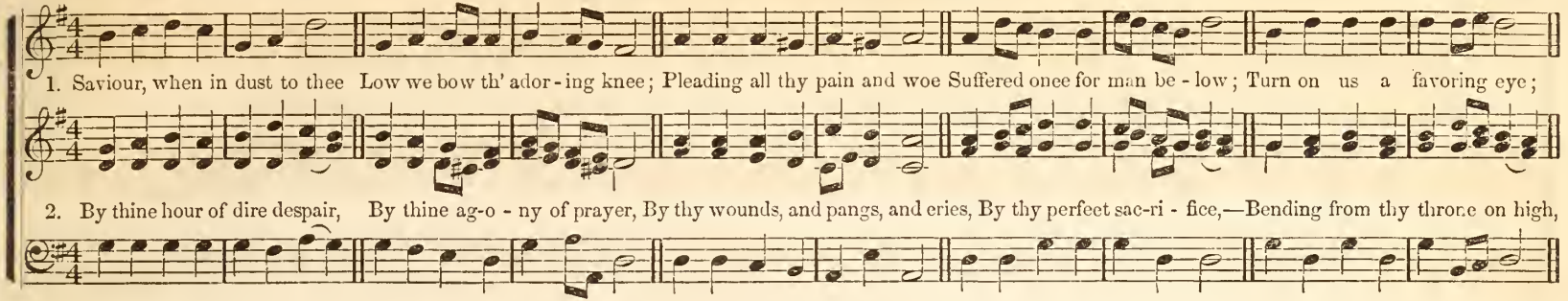
CORA. 7s. 6 lines.

T. E. PERKINS.


1st.
2nd.
1. Saviour! hap-py would I be, If I could but trust in thee;
Trust thy wisdom me to guide; [Omit.....] Trust thy goodness to provide; Trust thy saving love and power; Trust thee ev-ery day and hour.
2. Trust thee as the on - ly light In the dark-est hour of night;
Trust in sickness, trust in health; [Omit.....] Trust in pov - er-ty and wealth; Trust in joy, and trust in grief; Trust thy prom-ise for re - lief.

(6th P. M.)

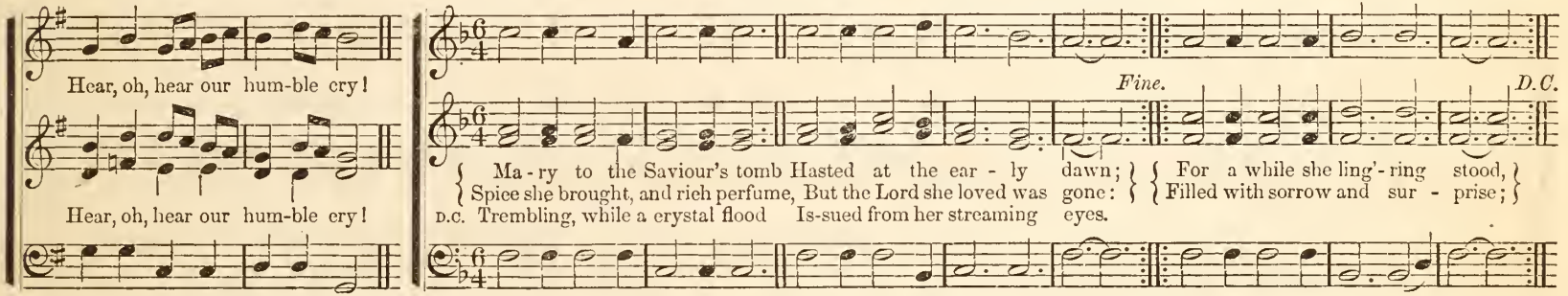
BARLOW. 7s. 6 lines.


1. Saviour, when in dust to thee Low we bow th' ador - ing knee; Pleading all thy pain and woe Suffered once for man be - low; Turn on us a favoring eye;
2. By thine hour of dire despair, By thine ag-o - ny of prayer, By thy wounds, and pangs, and cries, By thy perfect sac-ri - fice,—Bending from thy throne on high,

(7th P. M.)

MARTYN. 7s. Double.

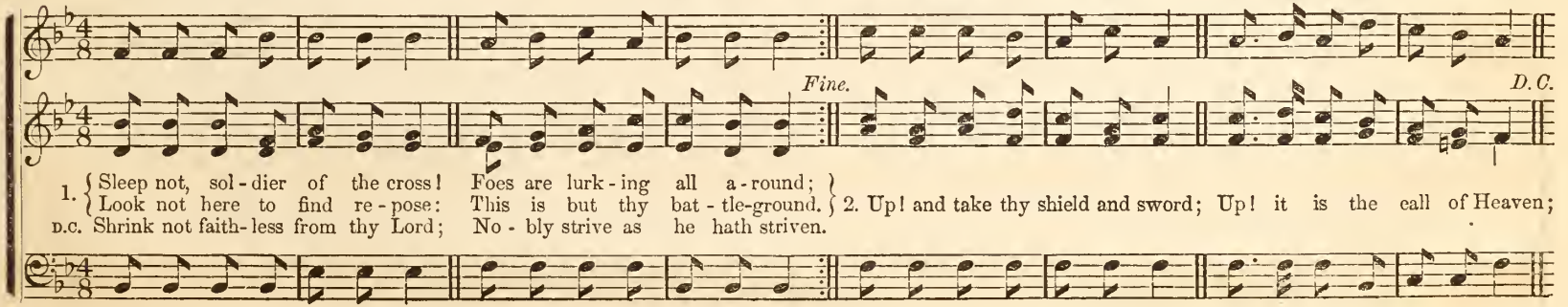
S. B. MARSH.


Hear, oh, hear our hum-ble cry!
Hear, oh, hear our hum-ble cry!
Fine.
D.C.
Ma - ry to the Saviour's tomb Hasted at the ear - ly dawn; For a while she ling'-ring stood,
Spice she brought, and rich perfume, But the Lord she loved was gone: Filled with sorrow and sur - prise;
D.C. Trembling, while a crystal flood Is-sued from her streaming eyes.

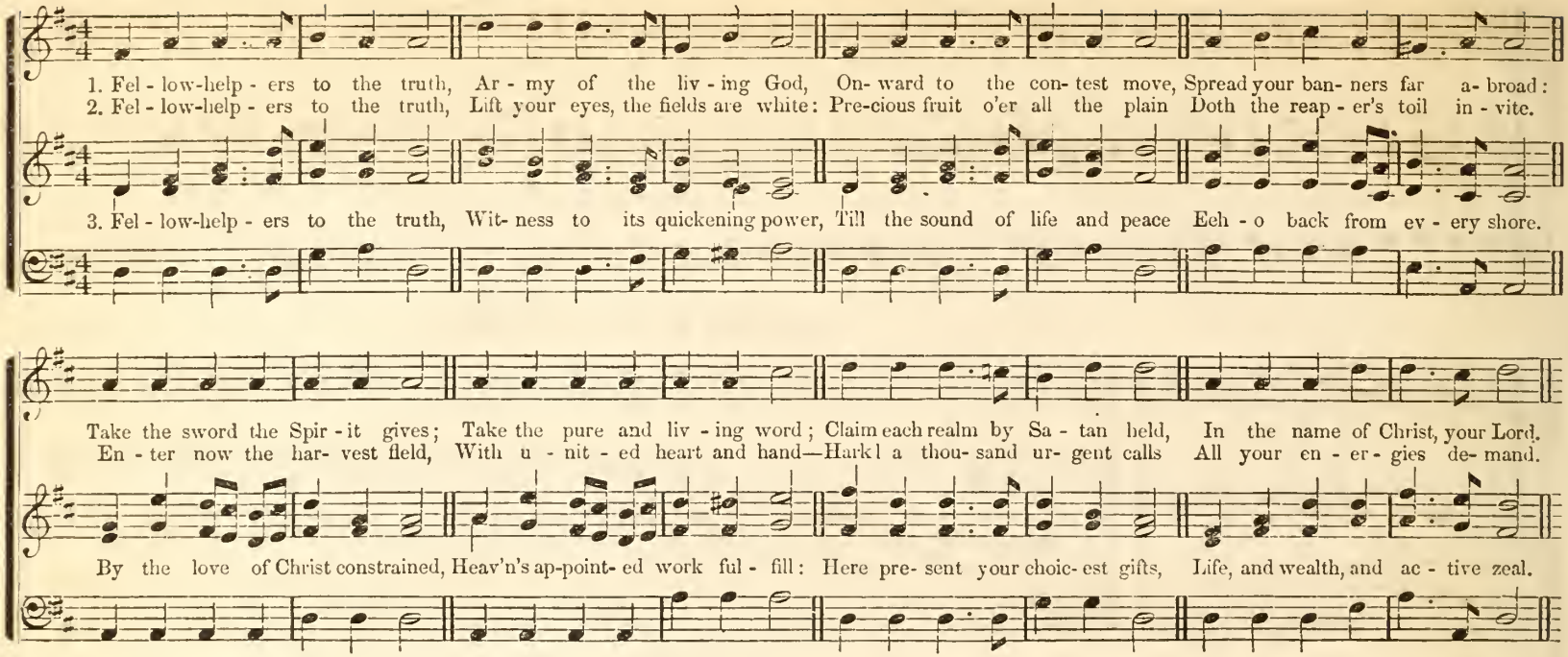
(7th P. M.)

LEWIS. 7s. Double.

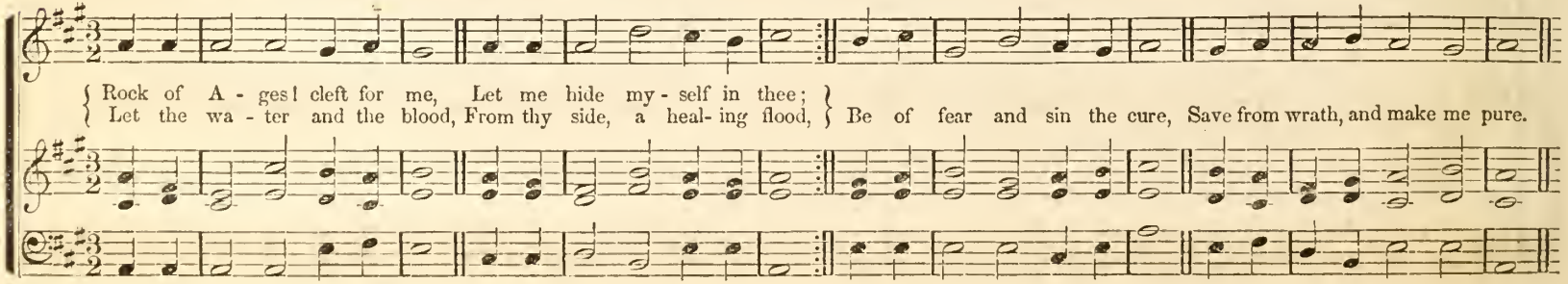
T. E. P.


Fine.
D.C.
1. Sleep not, sol - dier of the cross! Foes are lurk - ing all a - round;
Look not here to find re - pose: This is but thy bat - tle-ground.
D.C. Shrink not faith-less from thy Lord; No - bly strive as he hath striven.
2. Up! and take thy shield and sword; Up! it is the call of Heaven;

226 (7th P. M.) **FELLOW-HELPERS.** 7s. Double. A. VANALSTINE.


1. Fel - low-help - ers to the truth, Ar - my of the liv - ing God, On- ward to the con- test move, Spread your ban- ners far a- broad:
2. Fel - low-help - ers to the truth, Lift your eyes, the fields are white: Pre-cious fruit o'er all the plain Doth the reap - er's toil in - vite.
3. Fel - low-help - ers to the truth, Wit- ness to its quickening power, Till the sound of life and peace Eeh - o back from ev - ery shore.
Take the sword the Spir - it gives; Take the pure and liv - ing word; Claim each realm by Sa - tan held, In the name of Christ, your Lord.
En - ter now the har- vest field, With u - nit - ed heart and hand—Hark! a thou- sand ur- gent calls All your en - er - gies de- mand.
By the love of Christ constrained, Heav'n's ap-point- ed work ful - fill: Here pre- sent your choic- est gifts, Life, and wealth, and ac - tive zeal.

(6th P. M.) **RINGER.** 7s. 6 lines. T. E. P.


Rock of A - ges! cleft for me, Let me hide my - self in thee;
Let the wa - ter and the blood, From thy side, a heal- ing flood,
Be of fear and sin the cure, Save from wrath, and make me pure.

(5th P. M.)

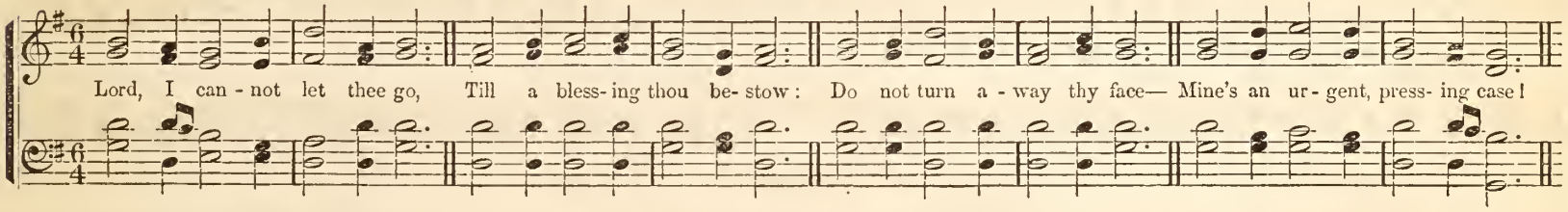
VISSCHER. 7s.

W. F. SHERWIN.

(5th P. M.)

PALERMO. 7s.

J. McGLASHAN.



(5th P. M.)

EDDE. 7s.

W. H. PETTIBONE.

(6th P. M.)

ROCK OF AGES. 7s, 6 lines.

Dr. T. HASTINGS.

Fine.
D. C.
Rock of a - ges, cleft for me, Let me hide my - self in thee! Let the wa - ter and the blood, From thy riv - en side which flow'd,
D. C. Be of sin the dou - ble cure, Cleanse me from its guilt and power.

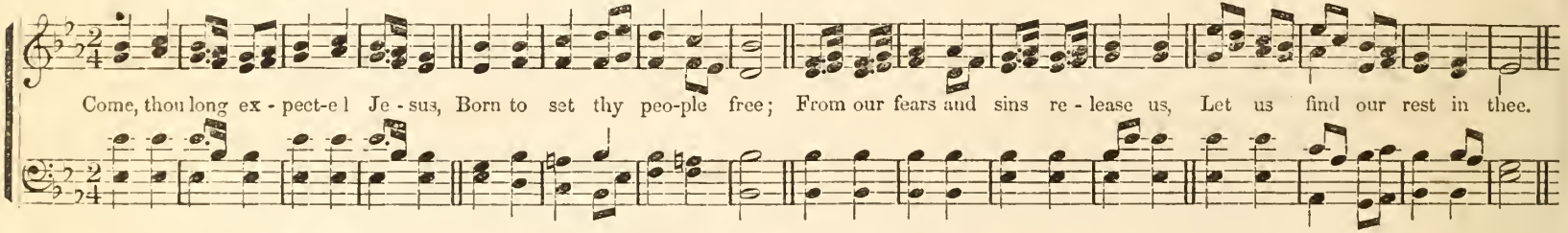
EVEN ME. 8s & 7s. With Chorus.

T. E. PERKINS.

1st.
2nd.
CHORUS.
1. Lord, I hear of show'rs of blessings Thou art scatt'ring full and free;
Show'rs the thirsty land re-fresh-ing, [Omit.....]
Let some droppings fall on me!— E - ven me, E - ven me! Let some droppings fall on me.
2. Pass me not, O God, our Fa- ther! Sinful though my heart may be;
Thou might'st leave me, but the rather [Omit.....]
Let thy mer-cy light on me!— E - ven me, E - ven me! Let thy mer-cy light on me.
3. Pass me not, O gracious Saviour! Let me live and cling to thee!
For I'm long-ing for thy fa - vor [Omit.....]
Whilst thou art calling, oh, call me—Even me, E - ven me! Whilst thou art calling, oh, call me.

(9th P. M.)

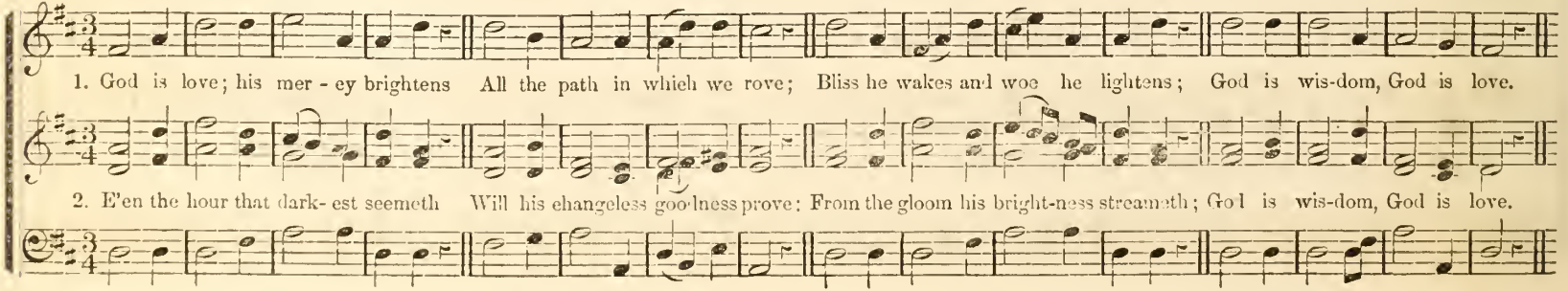
SICILIAN HYMN. 8s & 7s.



(9th P. M.)

RATHBUN. 8s & 7s.

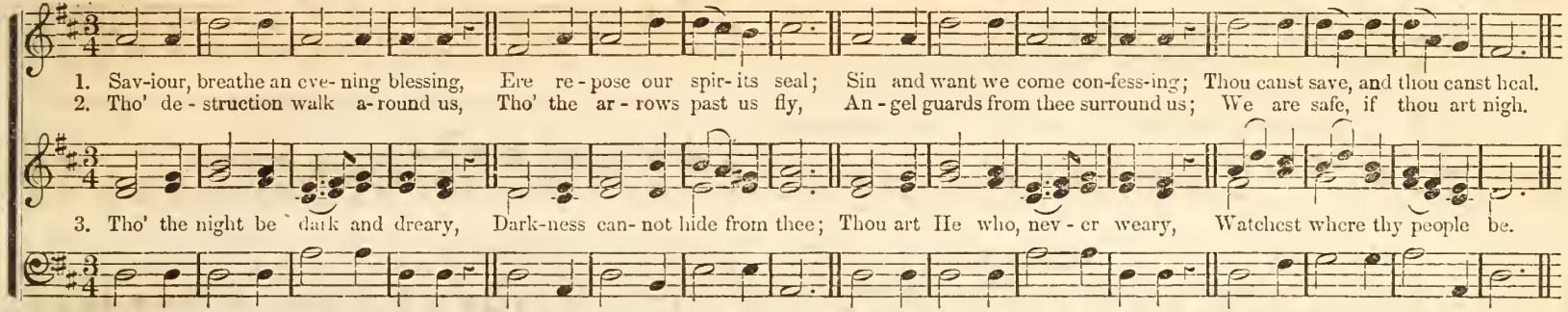
I. CONKEY.


1. God is love; his mer - cy brightens All the path in which we rove; Bliss he wakes and woe he lightens; God is wis-dom, God is love.
2. E'en the hour that dark- est seemeth Will his changeless goodness prove; From the gloom his bright-ness streameth; God is wis-dom, God is love.

(9th P. M.)

EAST BRIDGEPORT. 8s & 7s.

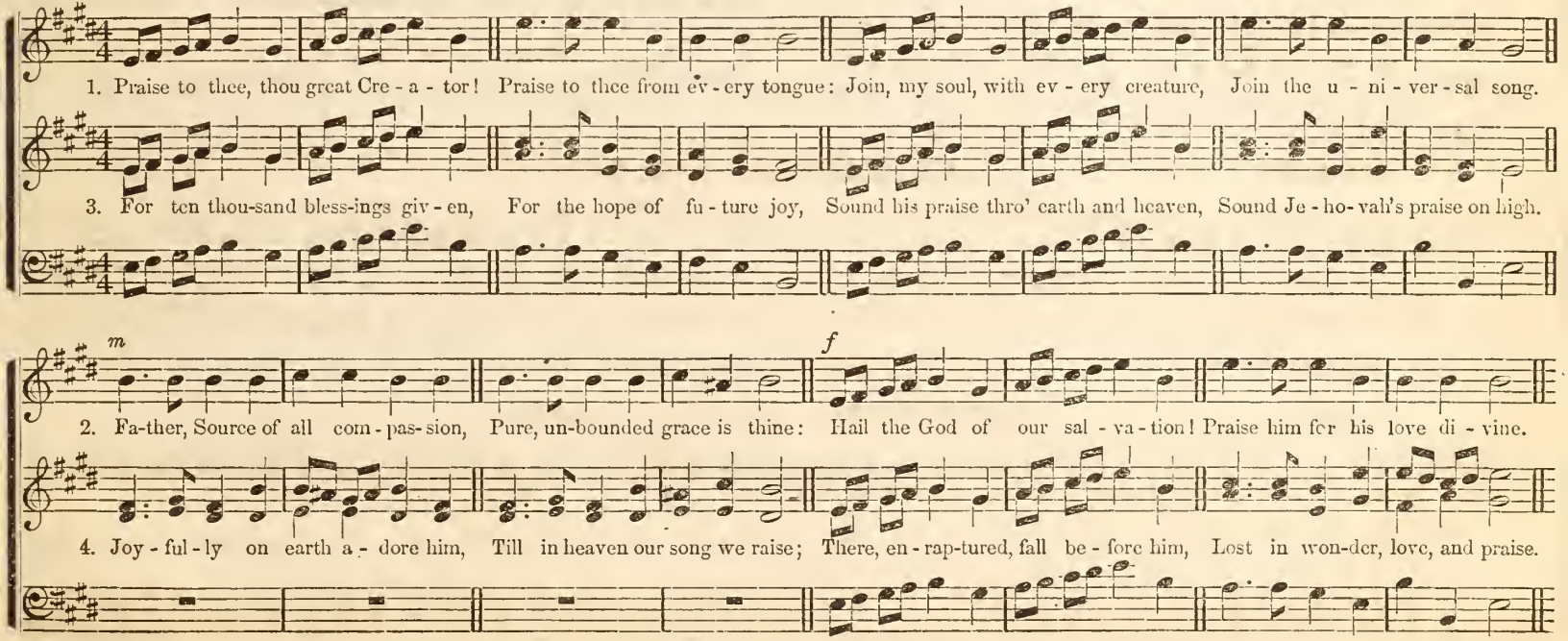
JAMES M. NORTH.


1. Sav-iour, breathe an eve- ning blessing, Ere re - pose our spir- its seal; Sin and want we come con-fess-ing; Thou canst save, and thou canst heal.
2. Tho' de - struction walk a- round us, Tho' the ar - rows past us fly, An - gel guards from thee surround us; We are safe, if thou art nigh.
3. Tho' the night be dark and dreary, Dark-ness can- not hide from thee; Thou art He who, nev - er weary, Watchest where thy people be.

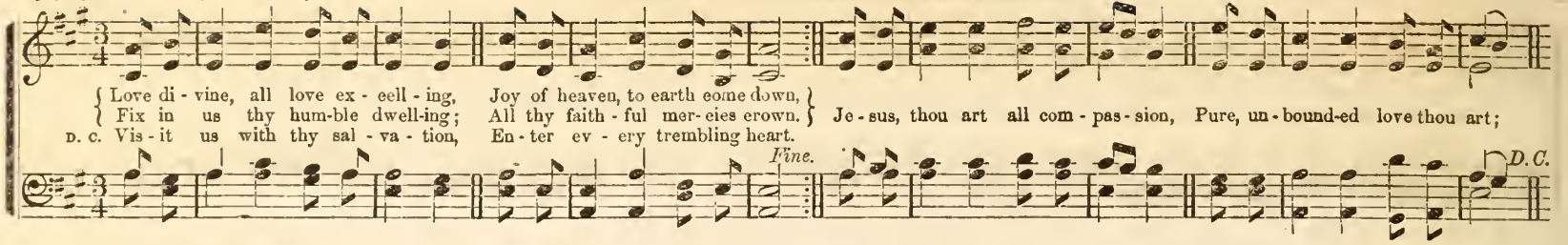
(9th P. M.)

VERONA. 8s & 7s. Double.

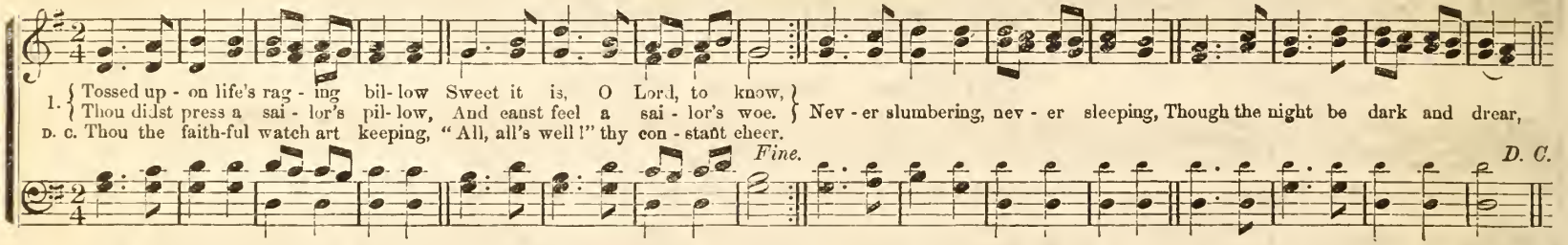
J. M. PELTON, 1868.


1. Praise to thee, thou great Cre - a - tor! Praise to thee from ev - ery tongue: Join, my soul, with ev - ery creature, Join the u - ni - ver - sal song.
3. For ten thou-sand bless-ings giv - en, For the hope of fu - ture joy, Sound his praise thro' earth and heaven, Sound Je - ho- vah's praise on high.
m
f
2. Fa-ther, Source of all com - pas- sion, Pure, un-bounded grace is thine: Hail the God of our sal - va - tion! Praise him for his love di - vine.
4. Joy - ful - ly on earth a - dore him, Till in heaven our song we raise; There, en - rap-tured, fall be - fore him, Lost in won-der, love, and praise.

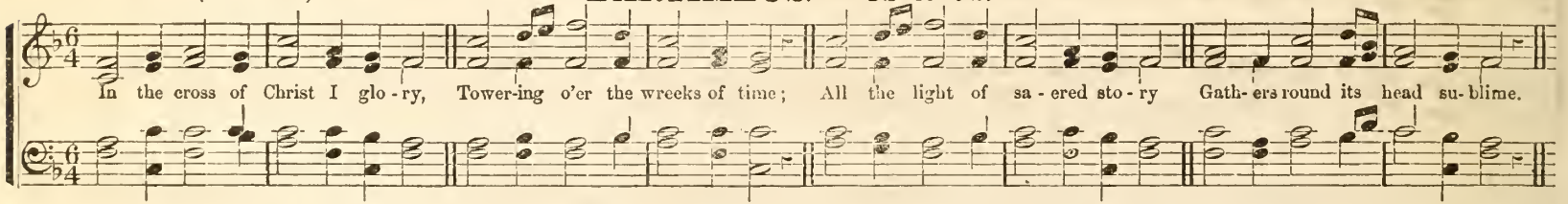
230 (9th P. M.) **BAVARIA. 8s & 7s. Double.**


Love di - vine, all love ex - eell - ing, Joy of heaven, to earth come down,
Fix in us thy hum-ble dwell-ing; All thy faith - ful mer - cies crown.
D. C. Vis - it us with thy sal - va - tion, En - ter ev - ery trembling heart.
Je - sus, thou art all com - pas - sion, Pure, un - bound-ed love thou art;
Fine.
D.C.

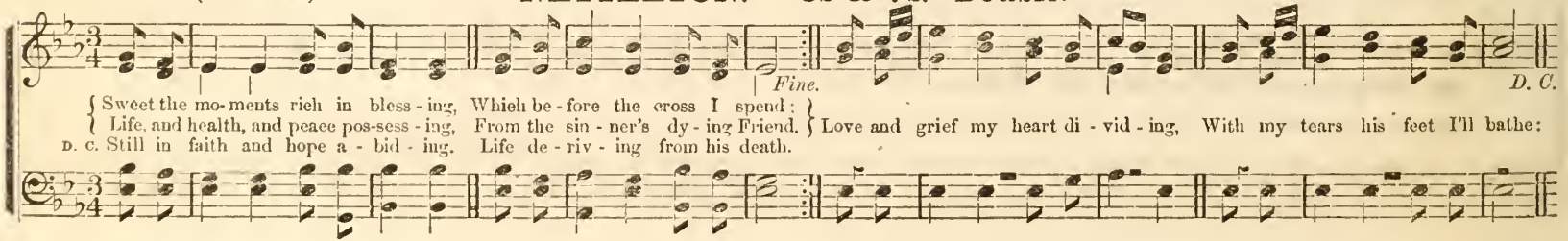
(9th P.M.) **SEAMAN'S SONG. 8s & 7s. Double.**


1. Tossed up - on life's rag - ing bil - low Sweet it is, O Lord, to know,
Thou didst press a sai - lor's pil - low, And canst feel a sai - lor's woe.
D. C. Thou the faith-ful watch art keeping, "All, all's well!" thy con - stant cheer.
Nev - er slumbering, nev - er sleeping, Though the night be dark and drear,
Fine.
D. C.

(9th P. M.) **BARTIMEUS. 8s & 7s.**


In the cross of Christ I glo - ry, Tower-ing o'er the wreeks of time; All the light of sa - ered sto - ry Gath- ers round its head su- blime.

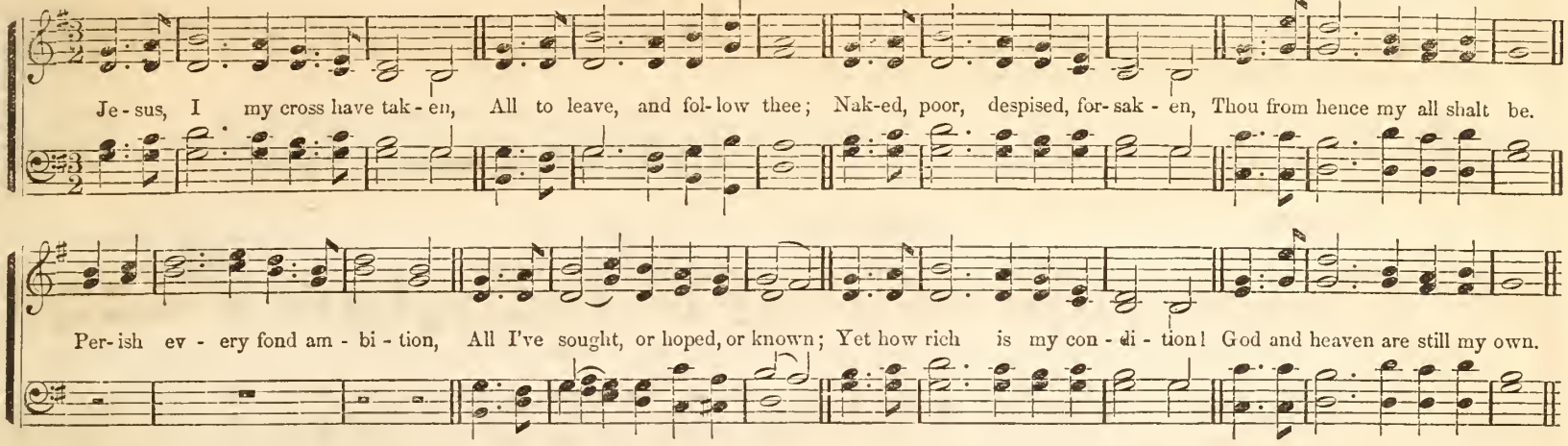
(9th P. M.) **NETTLETON. 8s & 7s. Double.**


Sweet the mo-ments rich in bless - ing, Which be - fore the cross I spend;
Life, and health, and peace pos-sess - ing, From the sin - ner's dy - ing Friend.
D. C. Still in faith and hope a - bid - ing. Life de - riv - ing from his death.
Love and grief my heart di - vid - ing, With my tears his feet I'll bathe:
Fine.
D. C.

(9th P. M.)

SARDIUS. 8s & 7s. Double.

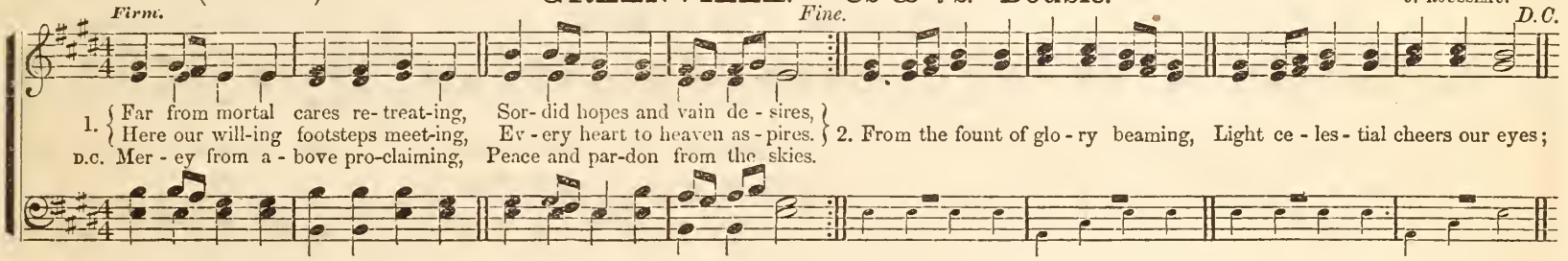
LUDOVICK NICHOLSON, of Paisley, Scotland.


Je - sus, I my cross have tak - en, All to leave, and fol - low thee; Nak-ed, poor, despised, for-sak - en, Thou from hence my all shalt be.
Per-ish ev - ery fond am - bi - tion, All I've sought, or hoped, or known; Yet how rich is my con - di - tion! God and heaven are still my own.

(9th P. M.)

GREENVILLE. 8s & 7s. Double.

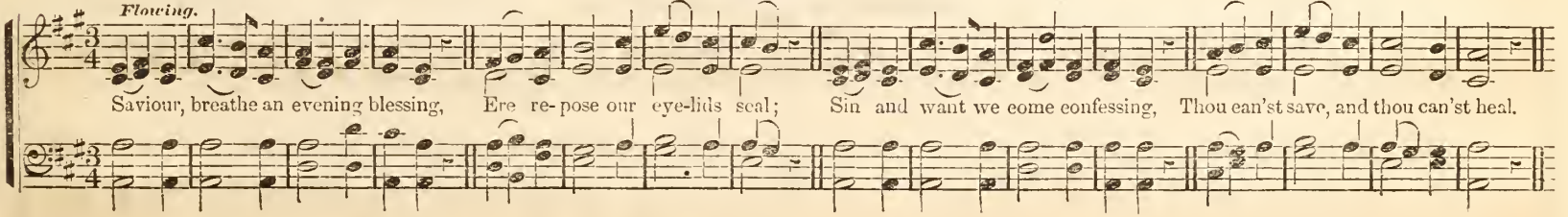
J. ROUSSEAU.


Firm.
Fine.
D.C.
1. Far from mortal cares re-treat-ing, Sor-did hopes and vain de - sires,
Here our will-ing footsteps meet-ing, Ev - ery heart to heaven as - pires.
D.C. Mer - cy from a - bove pro-claiming, Peace and par-don from the skies.
2. From the fount of glo - ry beaming, Light ce - les - tial cheers our eyes;

(9th P. M.)

SUPPLICATION. 8s & 7s.

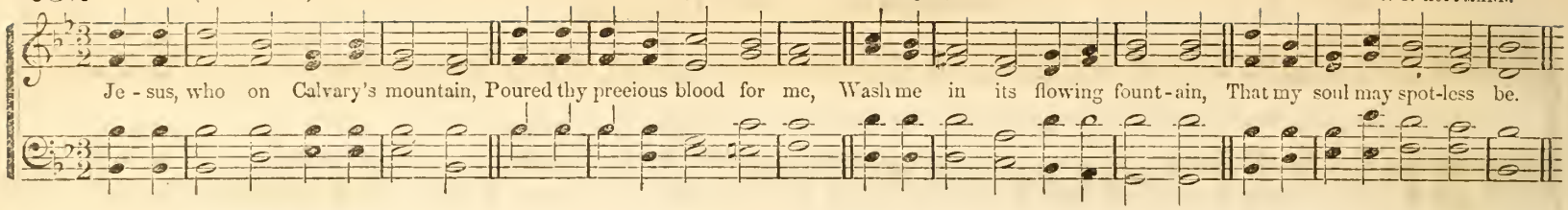
T. J. COOK. By permission.


Flowing.
Saviour, breathe an evening blessing, Ere re-pose our eye-lids seal; Sin and want we come confessing, Thou can'st save, and thou can'st heal.

232 (9th P. M.)

NOLIA. 8s & 7s.

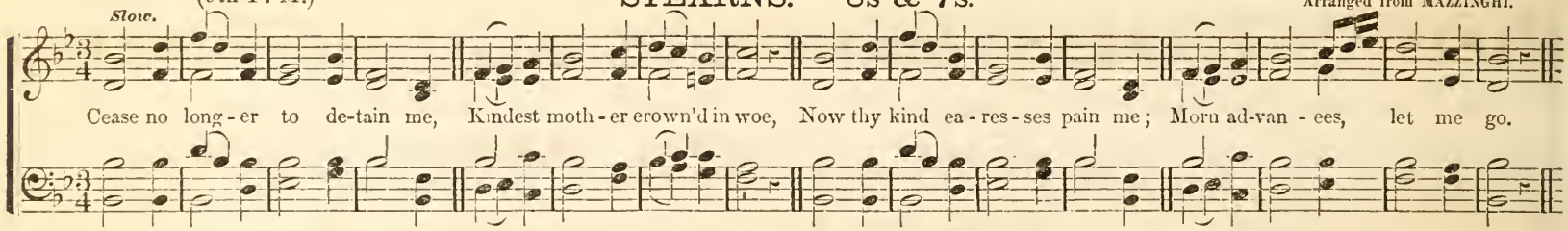
C. P. HOFFMANN.


Je - sus, who on Calvary's mountain, Poured thy precious blood for me, Wash me in its flowing fount-ain, That my soul may spot-less be.

(9th P. M.)

STEARNS. 8s & 7s.

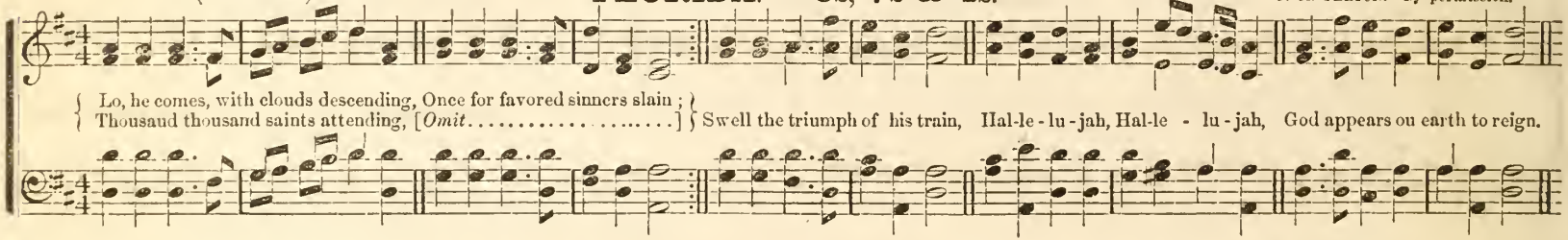
Arranged from MAZZINGHI.



(8th P. M.)

FLORIDA. 8s, 7s & 4s.

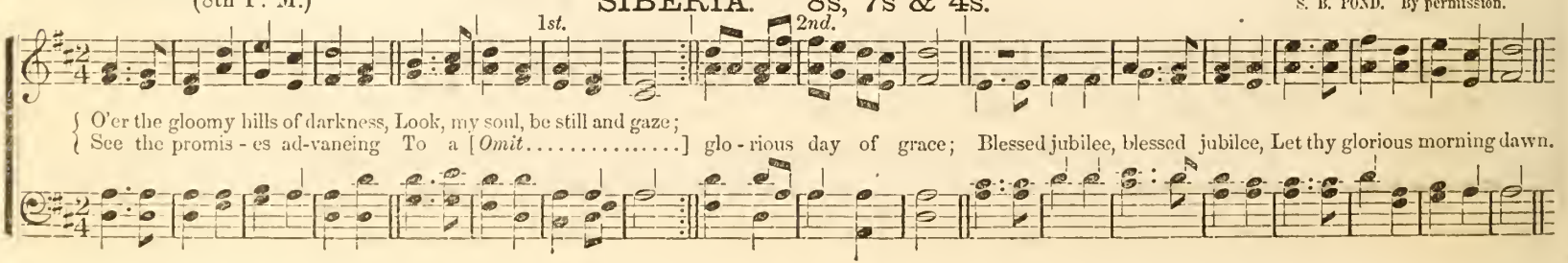
J. M. PELTON. By permission.

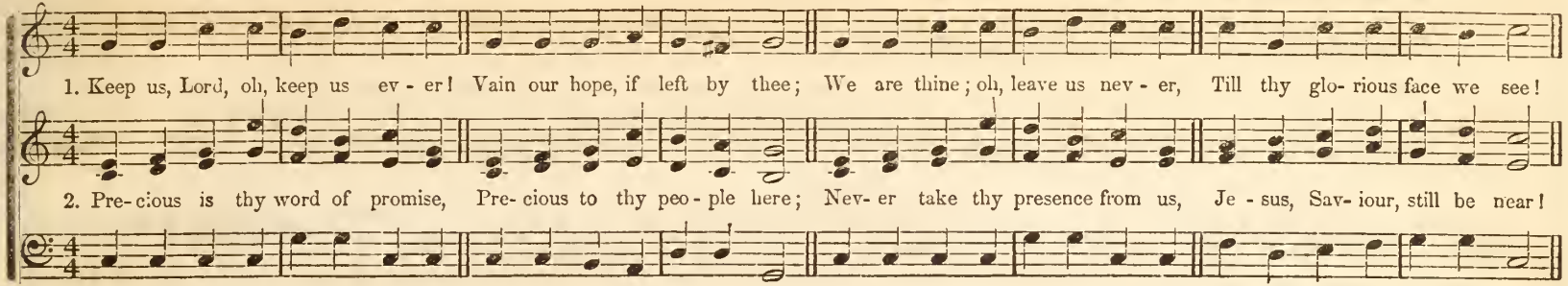

Lo, he comes, with clouds descending, Once for favored sinners slain;
Thousand thousand saints attending, [Omit.....] Swell the triumph of his train, Hal-le-lu-jah, Hal-le - lu-jah, God appears on earth to reign.

(8th P. M.)

SIBERIA. 8s, 7s & 4s.

S. B. POND. By permission.


1st.
2nd.
O'er the gloomy hills of darkness, Look, my soul, be still and gaze;
See the promis-es ad-vaneing To a [Omit.....] glo-rious day of grace; Blessed jubilee, blessed jubilee, Let thy glorious morning dawn.


1. Keep us, Lord, oh, keep us ev - er! Vain our hope, if left by thee; We are thine; oh, leave us nev - er, Till thy glo- rious face we see!
2. Pre- cious is thy word of promise, Pre- cious to thy peo - ple here; Nev- er take thy presence from us, Je - sus, Sav- iour, still be near!

(6th P. M.) SALVATION. 8s, 7s & 4s.

Quite Staccato. T. E. P.

Then to praise thee, Then to praise thee, Thro' a bright e - ter - ni - ty.
Liv - ing, dy- ing, Liv - ing, dy - ing, May thy name our spir- its cheer.
1. Praise the Lord, ye heavens, adore him, Praise him, an- gels in the height,
2. Praise the God of our sal - va -tion, Hosts on high his power proclaim,
Sun and moon, re - joice be - fore him, Praise him, all ye stars of light. Hal - le - lu - jah, hal - le - lu - jah, Hal - le - lu - jah, A - men.
Heaven and earth, and all cre - a - tion, Praise and mag - ni - fy his name. Hal - le - lu - jah, hal - le - lu - jah, Hal - le - lu - jah, A - men.

234 (8th P. M.) *With Spirit and Majesty.*

PERKINS. 8s, 7s & 4s.*

W. B. SHERWIN.

FINE. D. C.

1. Crown his head with end-less blessing, Who, in God the Father's name, With com-pas-sions nev - er ceas-ing, Comes sal - va - tion to pro- claim.

Hal - le - lu - jah, Hal- le - lu -jah, Hal - le - lu - jah, praise the Lord.

2. Now, ye saints, his power confess-ing, In your grateful strains a - dore: For his mer-cy, nev- er ceas-ing, Flows, and flows for ev - er - more.

* Treble and Tenor may be inverted occasionally, when there are strong Tenor voices.

(8th P. M.)

ZION. 8s, 7s & 4.

Dr. THOMAS HASTINGS. By Permission.

| 1st. | 2d.

{On the mountain's top ap - pear - ing, Lo! the sa - cred her - ald stands,}
{Welcome news to Zi - on bear - ing, Zi - on long in hos - tile lands;} {Mourning cap - tive! God him-self will loose thy bands. bands.}

(8th P. M.) *Earnest Manner.*

LIVONIA. 8s, 7s & 4s.

T. E. P.

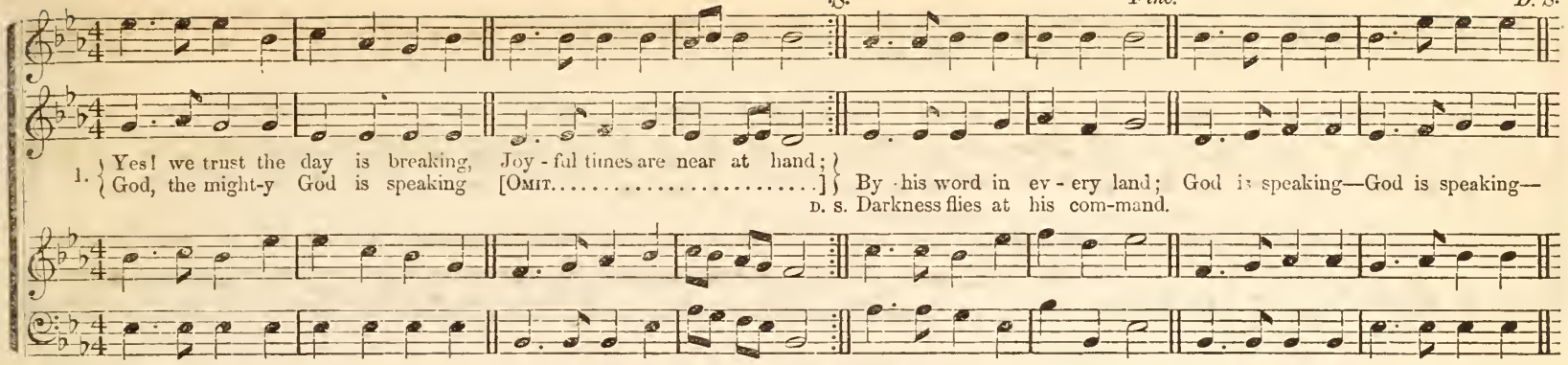
1. {Guide me, O Thou great Je-ho - vah, Pilgrim thro' this barren land;}
{I am weak, but thou art mighty! [Omit.....]} {Hold me with thy powerful hand; Bread of heaven, Bread of heaven, Feed me till I want no more.}

2. {O-pen thou the crystal fountain, Whence the healing streams do flow;}
{Let the fi - ery, cloudy pil - lar [Omit.....]} {Lead me all my journey thro': Strong Deliv'rer, Strong Deliv'rer, Be thou still my strength and shield.}

(8th P. M.)

YONKERS. 8s, 7s & 4s.

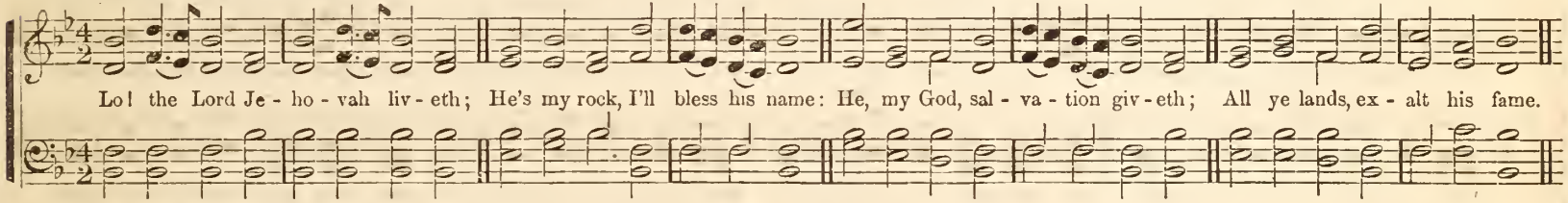
Fine. *D. S.*


1. Yes! we trust the day is breaking, Joy - ful times are near at hand;
God, the might-y God is speaking [Omit.....]
By his word in ev - ery land; God is speaking—God is speaking—
D. S. Darkness flies at his com-mand.

Andante Maestoso. (9th P. M.)

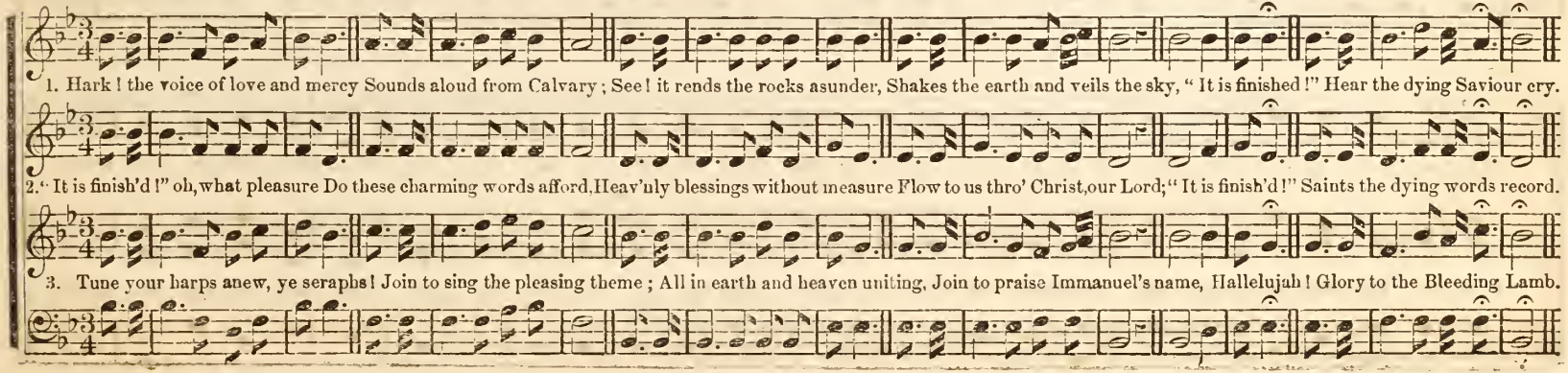
WILMOT. 8s & 7s.

From C. von WEBER.



BEACON. 8s, 7s & 4s.

J. McGLASHAN.


1. Hark! the voice of love and mercy Sounds aloud from Calvary; See! it rends the rocks asunder, Shakes the earth and veils the sky, "It is finished!" Hear the dying Saviour cry.
2. "It is finish'd!" oh, what pleasure Do these charming words afford, Heav'nly blessings without measure Flow to us thro' Christ, our Lord; "It is finish'd!" Saints the dying words record.
3. Tune your harps anew, ye seraphs! Join to sing the pleasing theme; All in earth and heaven uniting, Join to praise Immanuel's name, Hallelujah! Glory to the Bleeding Lamb.

236 (8th P. M.)

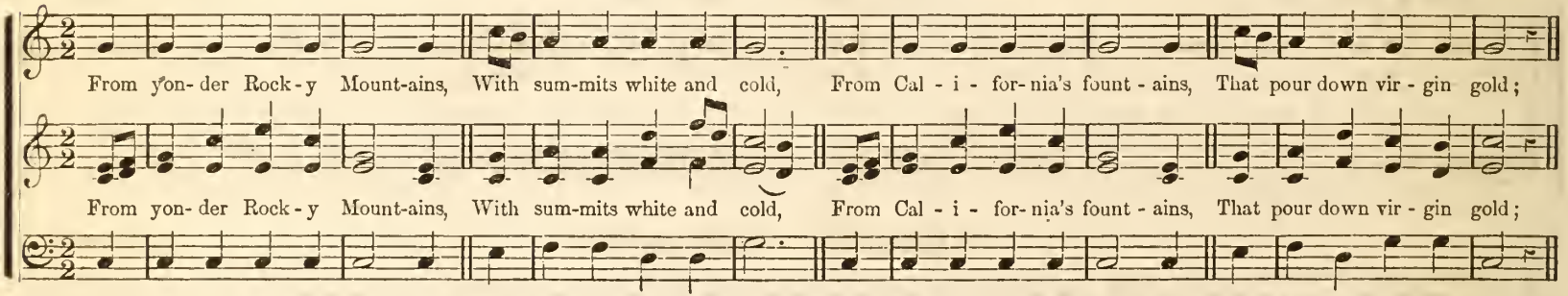
WALLACE. 8s, 7s & 4s.

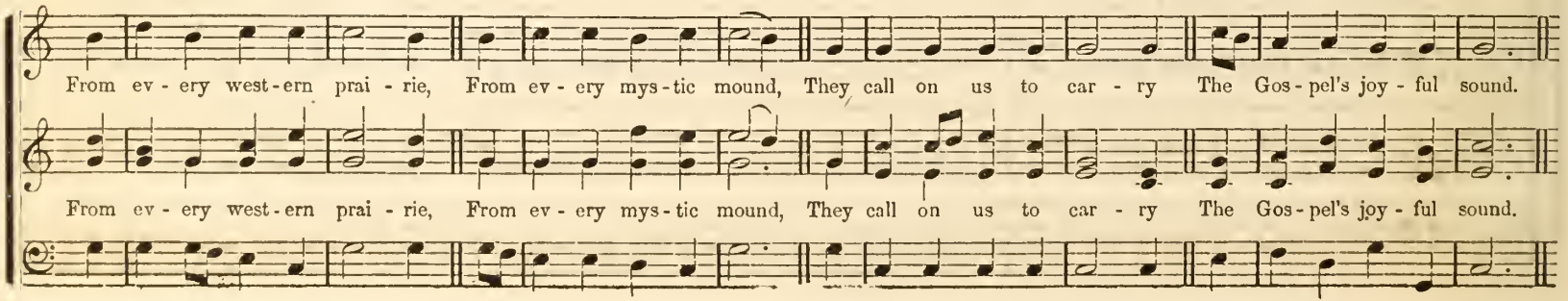
1. On the mountain's top ap-pear-ing, Lo! the sa-cred her-ald stands,
Welcome news to Zi-on bear-ing— Zi-on, long in hos-tile lands:
Mourning captive, Mourning captive, God him-self will loose thy bands.
2. Has thy night been long and mournful? Have thy friends unfaithful proved?
Have thy foes been proud and scornful, By thy sighs and tears unmoved?
Cease thy mourning, Cease thy mourning; Zi-on still is well be-loved.

(26th P. M.)

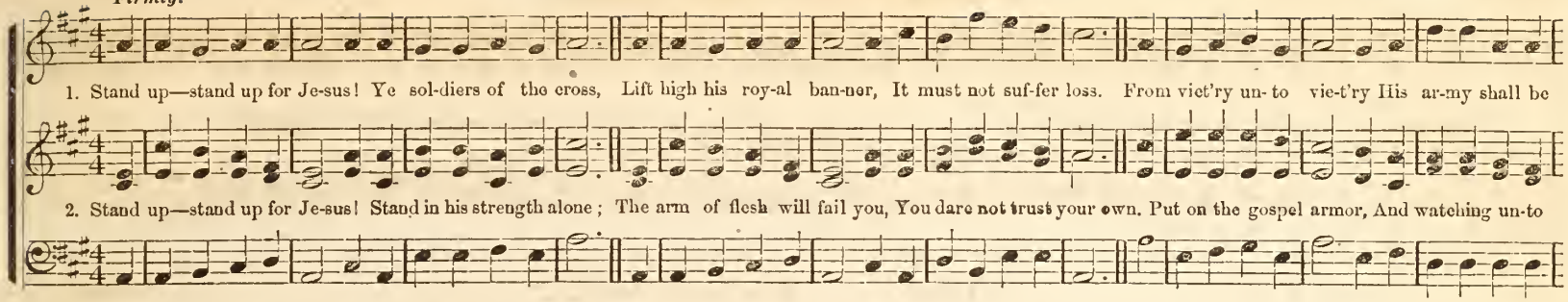
LEXINGTON. 7s & 6s.

Western Melody.

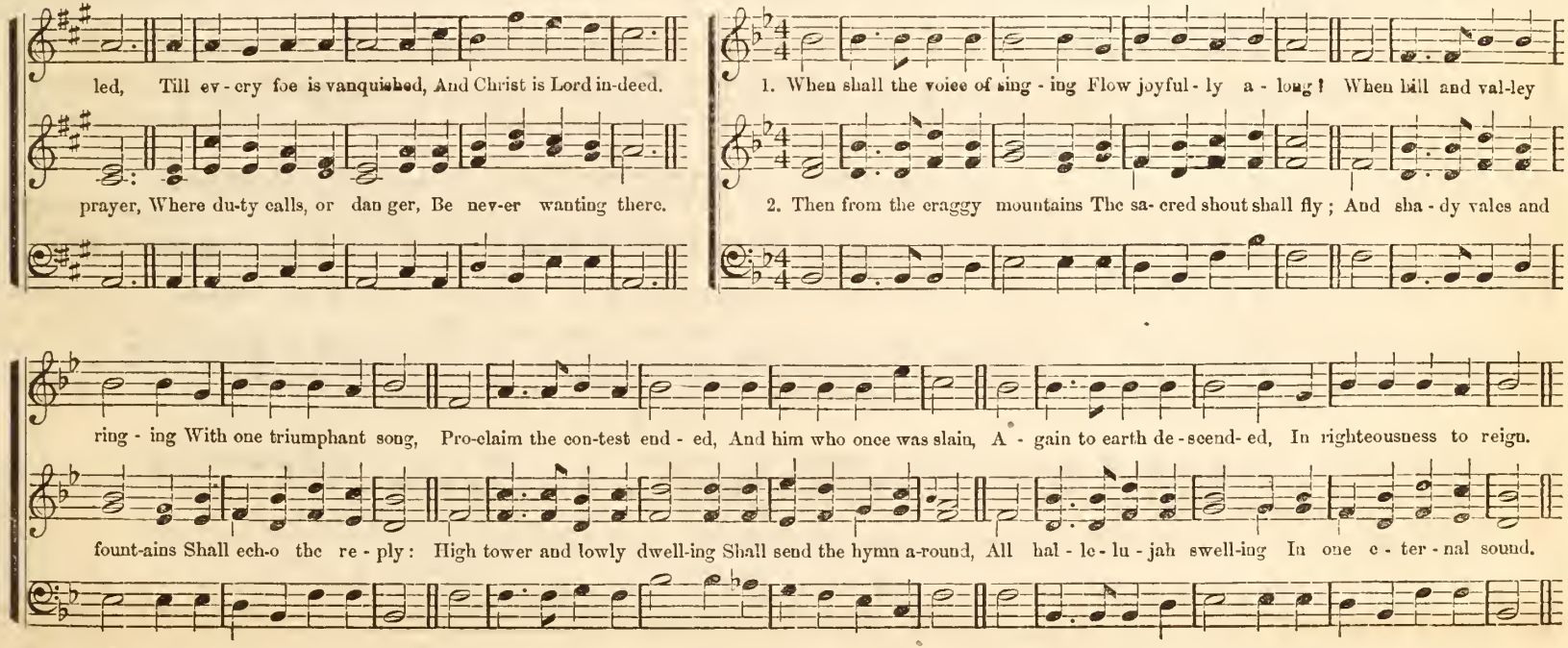

From yon-der Rock-y Mount-ains, With sum-mits white and cold, From Cal-i-for-nia's fount-ains, That pour down vir-gin gold;
From yon-der Rock-y Mount-ains, With sum-mits white and cold, From Cal-i-for-nia's fount-ains, That pour down vir-gin gold;


From ev-ery west-ern prai-rie, From ev-ery mys-tic mound, They call on us to car-ry The Gos-pel's joy-ful sound.
From ev-ery west-ern prai-rie, From ev-ery mys-tic mound, They call on us to car-ry The Gos-pel's joy-ful sound.

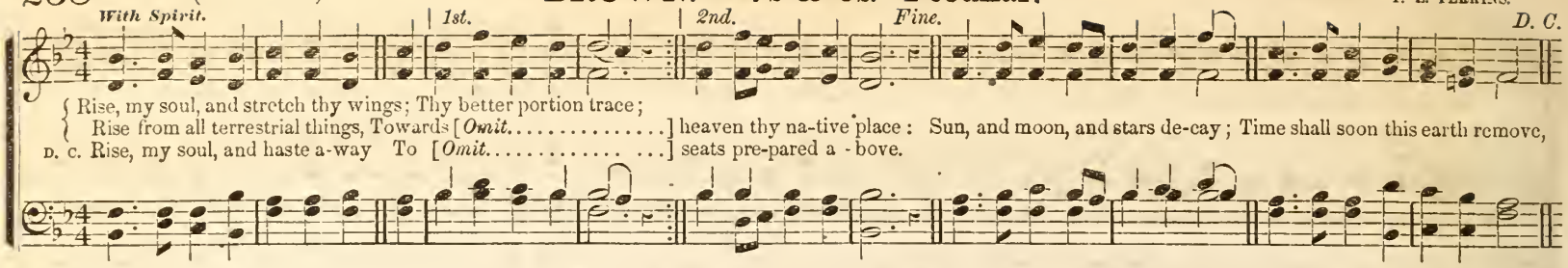
Firmly.


1. Stand up—stand up for Je-sus! Ye sol-diers of the cross, Lift high his roy-al ban-ner, It must not suf-fer loss. From viet'ry un-to vie-t'ry His ar-my shall be
2. Stand up—stand up for Je-sus! Stand in his strength alone; The arm of flesh will fail you, You dare not trust your own. Put on the gospel armor, And watching un-to

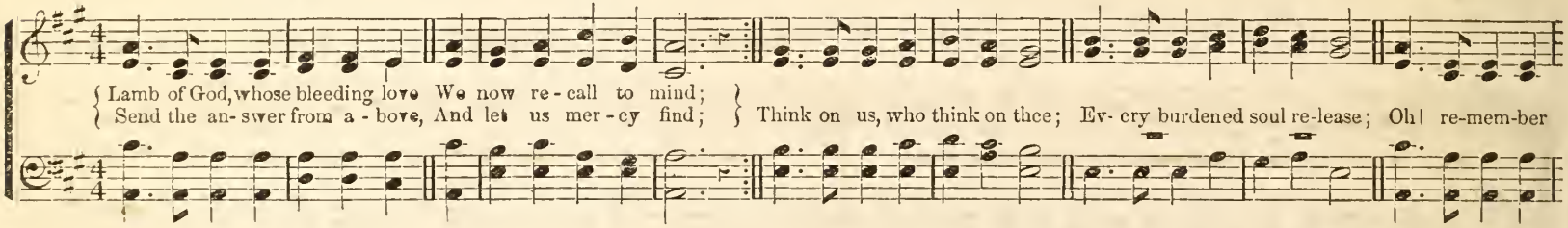
(26th P. M.) WEBB. 7s & 6s. GEO. JAS. WEBB.


led, Till ev-ery foe is vanquished, And Christ is Lord in-deed.
prayer, Where du-ty calls, or dan ger, Be nev-er wanting there.
1. When shall the voice of sing-ing Flow joyful-ly a-long! When hill and val-ley
2. Then from the craggy mountains The sa-cred shout shall fly; And sha-dy vales and
ring-ing With one triumphant song, Pro-claim the con-test end-ed, And him who once was slain, A-gain to earth de-scend-ed, In righteousness to reign.
fount-ains Shall ech-o the re-ply: High tower and lowly dwell-ing Shall send the hymn a-round, All hal-le-lu-jah swell-ing In one e-ter-nal sound.

238 (11th P. M.) **BROWN. 7s & 6s. Peculiar.** T. E. PERKINS.


With Spirit.
1st.
2nd.
Fine.
D. C.
Rise, my soul, and stretch thy wings; Thy better portion trace;
Rise from all terrestrial things, Towards [Omit.....] heaven thy na-tive place: Sun, and moon, and stars de-cay; Time shall soon this earth remove,
D. C. Rise, my soul, and haste a-way To [Omit.....] seats pre-pared a-bove.

(11th P. M.) **ENDOR. 7s & 6s. Peculiar.** S. B. MARSH.


Lamb of God, whose bleeding love We now re-call to mind;
Send the an-swer from a-bove, And let us mer-cy find;
Think on us, who think on thee; Ev-ery burdened soul re-lease; Oh! re-mem-ber

(11th P. M.*) **AMSTERDAM. 7s & 6s. Peculiar.**

Cal-va-ry, And bid us go in peace.
Rise, my soul, and stretch thy wings, Thy bet-ter por-tion trace: Rise from transi-to-ry things,
Toward heaven, thy native place: Sun, and moon, and stars decay; Time shall soon this earth re-move; Rise, my soul, and haste a-way To seats pre-pared a-bove.

* By observing the small notes this tune will be suited to the 12th Meter of the Meth. Hy. Book.

(19th P. M.)

DAILY PRAYER. 6s & 4s.

THEO. E. PERKINS.

Earnestly.

1. My Fa - ther, God, to thee, On reverent bend - ed knee, To thee I bow; To thee my prayer I raise, To thee my psalm of praise,
In thine un-bound-ed grace, Oh, hear me now!

2.

Weary and weak I come,
Still seeking through the gloom
To see thy face;
O Father, hear my plea,
And take me nearer thee,
And let thy bosom be
My resting place.

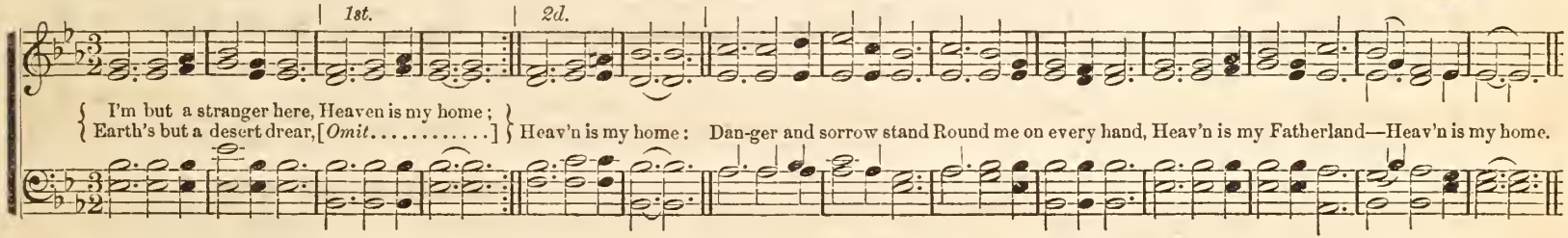
3.

My path is wrapt in cloud,
This world is cold and proud,
And shadows come;
But yet I trust in thee,
That o'er life's troubled sea,
To where the mansions be
Thou'lt lead me home.

(23d P. M.)

HALLET. 6s & 4s.

JAS. M. NORTH.

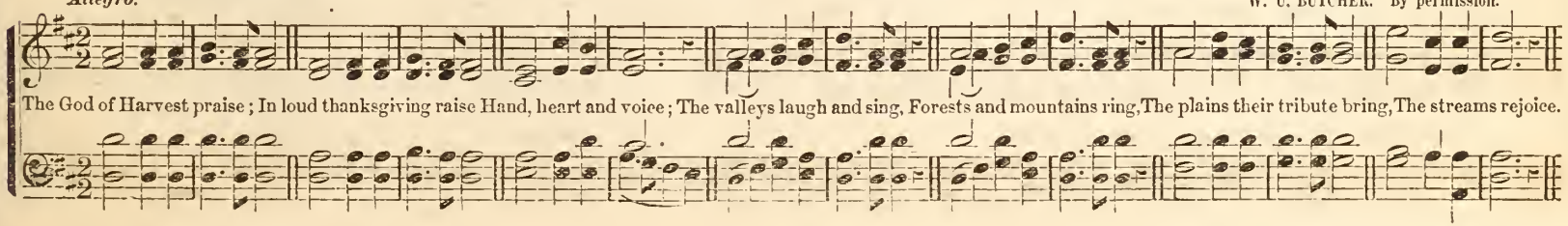

1st.
2d.
I'm but a stranger here, Heaven is my home;
Earth's but a desert drear, [Omit.....]
Heav'n is my home: Dan-ger and sorrow stand Round me on every hand, Heav'n is my Fatherland—Heav'n is my home.

(19th P. M.)

NORMA. 6s & 4s.

W. U. BUTCHER. By permission.

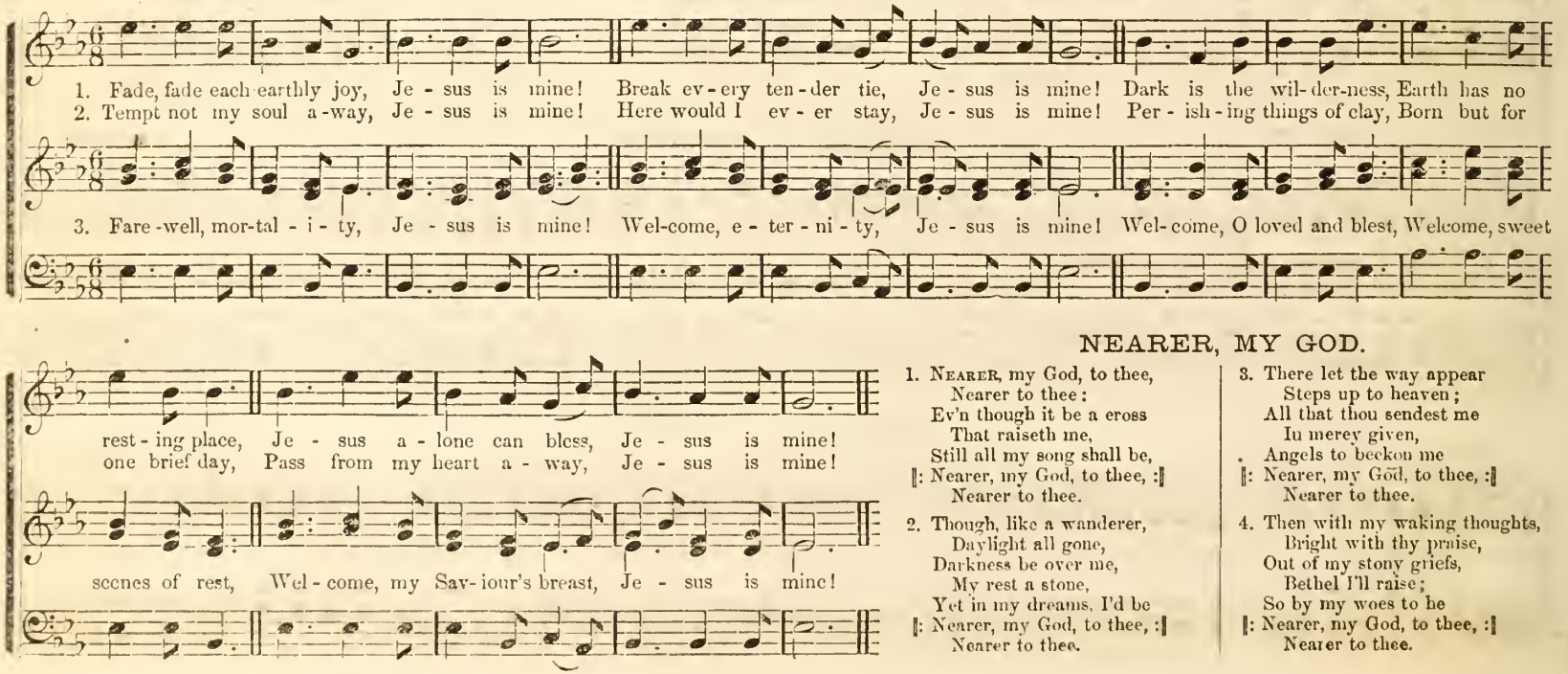
Allegro.


The God of Harvest praise; In loud thanksgiving raise Hand, heart and voice; The valleys laugh and sing, Forests and mountains ring, The plains their tribute bring, The streams rejoice.

240 (23d P. M.) **NEARER MY HOME.** 6s & 4s. T. E. PERKINS.

1. Nearer my home above. Nearer to - day, Jesus my life, my love, Thou art the way; Keep me in perfect peace, Now let my trouble cease, Thou art the way.
2. Grant me thy blessing, Lord, Help me to pray, Teach me to trust thy word, Thou art the way, Dry every falling tear, Oh, let me feel thee near, Thou art the way.
3. There is a crown for me, Why should I stay; Je - sus, I long for thee, Thou art the way; Safe in thy dear embrace, I shall behold thy face, Thou art the way.

(23d P. M.) **JESUS IS MINE.** 6s & 4s. T. E. PERKINS.


1. Fade, fade each earthly joy, Je - sus is mine! Break ev - ery ten - der tie, Je - sus is mine! Dark is the wil - der - ness, Earth has no
2. Tempt not my soul a - way, Je - sus is mine! Here would I ev - er stay, Je - sus is mine! Per - ish - ing things of clay, Born but for
3. Fare - well, mor - tal - i - ty, Je - sus is mine! Wel - come, e - ter - ni - ty, Je - sus is mine! Wel - come, O loved and blest, Welcome, sweet
rest - ing place, Je - sus a - lone can bless, Je - sus is mine!
one brief day, Pass from my heart a - way, Je - sus is mine!
scenes of rest, Wel - come, my Sav - iour's breast, Je - sus is mine!

NEARER, MY GOD.

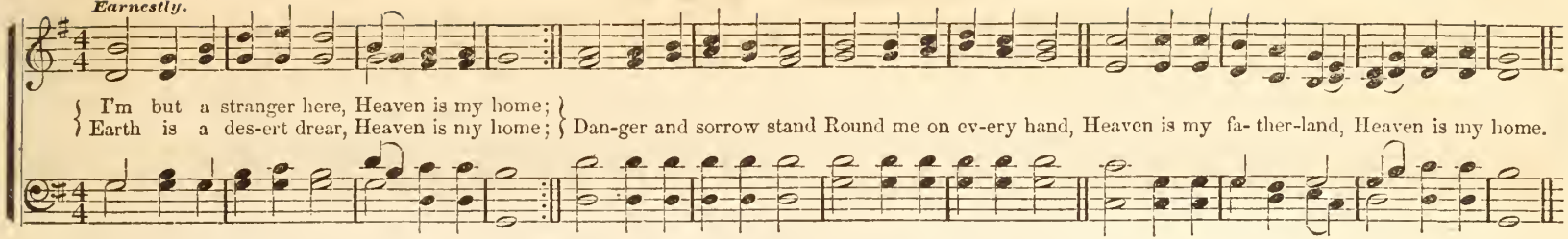
1. NEARER, my God, to thee,
Nearer to thee:
Ev'n though it be a cross
That raiseth me,
Still all my song shall be,
‖: Nearer, my God, to thee, :‖
Nearer to thee.

2. Though, like a wanderer,
Daylight all gone,
Darkness be over me,
My rest a stone,
Yet in my dreams, I'd be
‖: Nearer, my God, to thee, :‖
Nearer to thee.

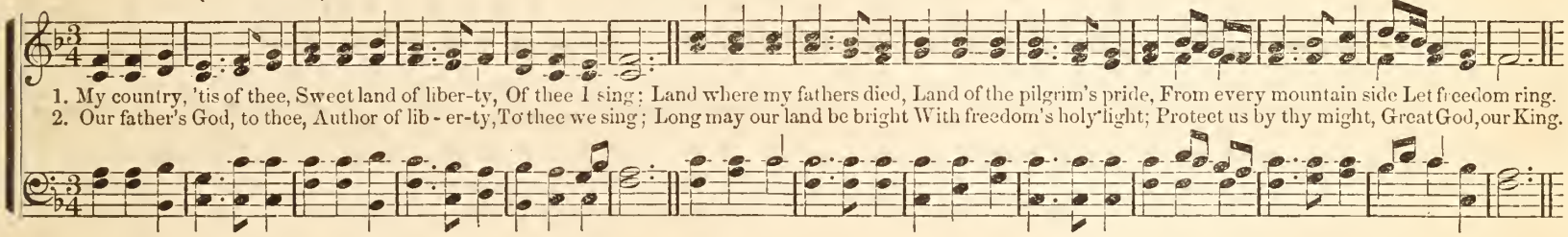
3. There let the way appear
Steps up to heaven;
All that thou sendest me
In mercy given,
Angels to beckon me
‖: Nearer, my God, to thee, :‖
Nearer to thee.

4. Then with my waking thoughts,
Bright with thy praise,
Out of my stony griefs,
Bethel I'll raise;
So by my woes to be
‖: Nearer, my God, to thee, :‖
Nearer to thee.

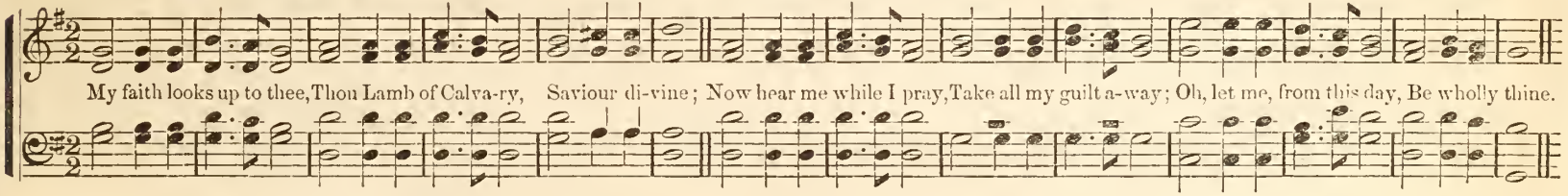
(23d P. M.) **HEAVENLY HOME.** 6s & 4s. T. E. PERKINS.


Earnestly.
I'm but a stranger here, Heaven is my home;
Earth is a des-ert drear, Heaven is my home;
Dan-ger and sorrow stand Round me on ev-ery hand, Heaven is my fa- ther-land, Heaven is my home.

(19th P. M.) **AMERICA.** 6s & 4s.


1. My country, 'tis of thee, Sweet land of liber-ty, Of thee I sing; Land where my fathers died, Land of the pilgrim's pride, From every mountain side Let freedom ring.
2. Our father's God, to thee, Author of lib - er-ty, To thee we sing; Long may our land be bright With freedom's holy light; Protect us by thy might, Great God, our King.

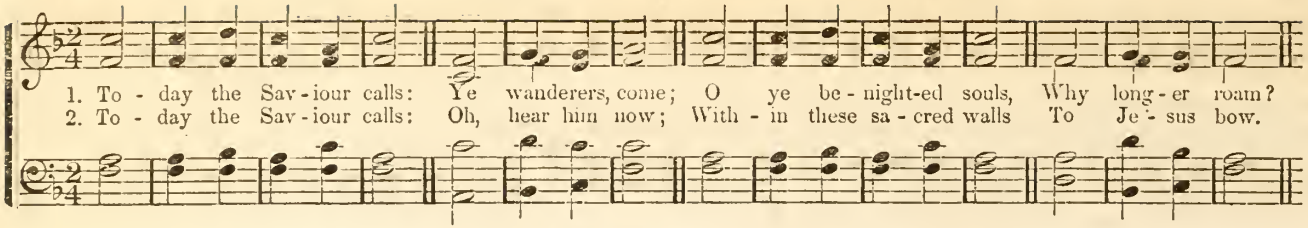
(19th P. M.) **NEW HAVEN.** 6s & 4s. "Musica Sacra."


My faith looks up to thee, Thou Lamb of Calva-ry, Saviour di-vine; Now hear me while I pray, Take all my guilt a-way; Oh, let me, from this day, Be wholly thine.

(19th P. M.) **ITALIAN HYMN.** 6s & 4s. F. GIARDINI.

Glo-ry to God on high! Let heaven and earth reply, "Praise ye his name!" His love and grace adore, Who all our sorrows bore; Sing loud for evermore, "Worthy the Lamb!"

MARION. 6s & 4s.


1. To - day the Sav - iour calls: Ye wanderers, come; O ye be - night-ed souls, Why long - er roam?
2. To - day the Sav - iour calls: Oh, hear him now; With - in these sa - cred walls To Je - sus bow.

3. To-day the Saviour calls,
For refuge fly;
The storm of justice falls,
And death is nigh.

4. The Spirit calls to-day:
Yield to his power:
Oh, grieve him not away,
'Tis mercy's hour.

PEACE, BE STILL. 3s & 7s.

JAS. M. NORTH.

Peace, be still! Peace, be still! In this night of sorrow bow, O my heart, contend not thou, O my heart, contend not thou, What befalls thee is God's will, is God's will. Peace, be still, Peace, be still.

INVITATION. 3s & 6s.

T. E. PERKINS.

AVA. 6s & 4s. Peculiar.

Dr. HASTINGS. By permission.

FINE.
D. C.
1. Child of sin and sor - row, Fill'd with dis - may, Wait not for to - mor - row, Yield thee to - day; Heaven bids thee come, While yet there's room;
D. C. Child of sin and sor - row, Hear and o - bey.

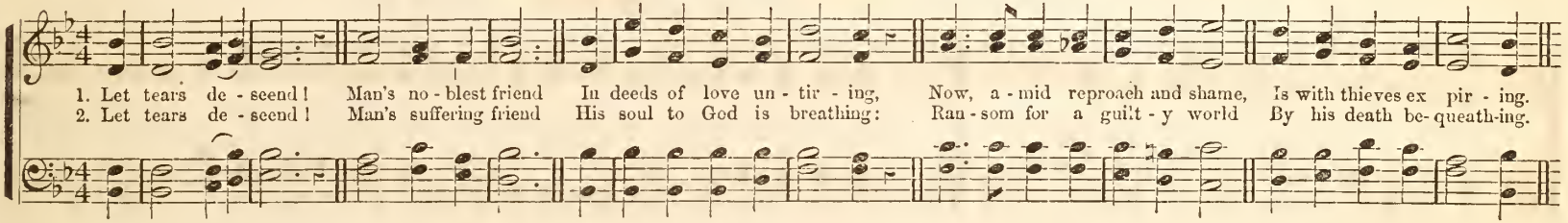
2. Child of sin and sorrow,
Why wilt thou die!
Come, while thou canst borrow
Help from on high:
Grieve not that love,
Which, from above,
Child of sin and sorrow,
Would bring thee nigh.

ASHTON. 4s & 6s.

2. Ah! not a few
Who seemed life's toils to brave,
Are hid from view
Within the silent grave.

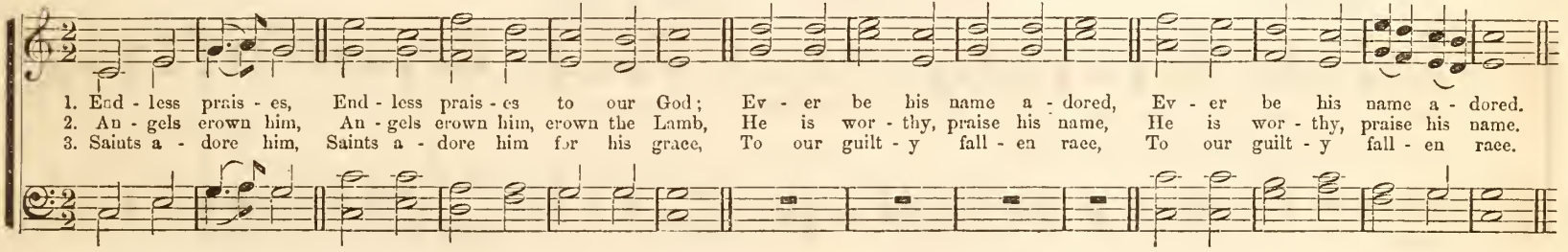
3. Why am I spared
To see another year?
Why have I shared
So many mercies here?

LET TEARS DESCEND. 4s, 6s & 7s.


1. Let tears de - scend! Man's no - blest friend In deeds of love un - tir - ing, Now, a - mid reproach and shame, Is with thieves ex pir - ing.
2. Let tears de - scend! Man's suffering friend His soul to God is breathing: Ran - som for a guilt - y world By his death be-queath-ing.

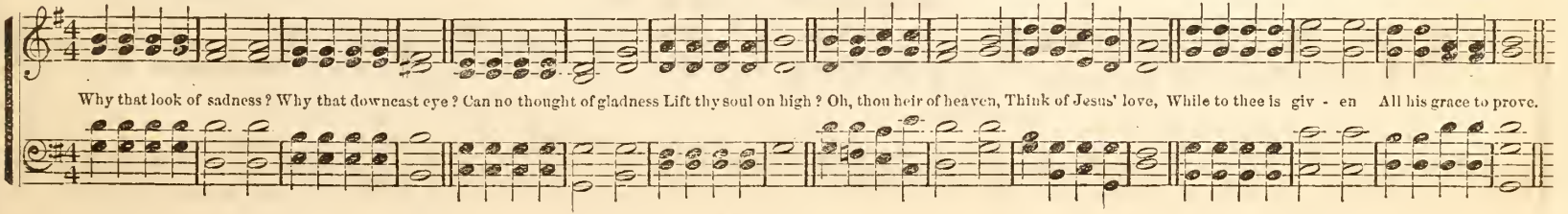
ENDLESS PRAISES. 4s & 7s.

Dr. THOS. HASTINGS. By permission.


1. End - less prais - es, End - less prais - es to our God; Ev - er be his name a - dored, Ev - er be his name a - dored.
2. An - gels crown him, An - gels crown him, crown the Lamb, He is wor - thy, praise his name, He is wor - thy, praise his name.
3. Saints a - dore him, Saints a - dore him for his grace, To our guilt - y fall - en race, To our guilt - y fall - en race.

LANSINGBURGH. 5s & 6s.

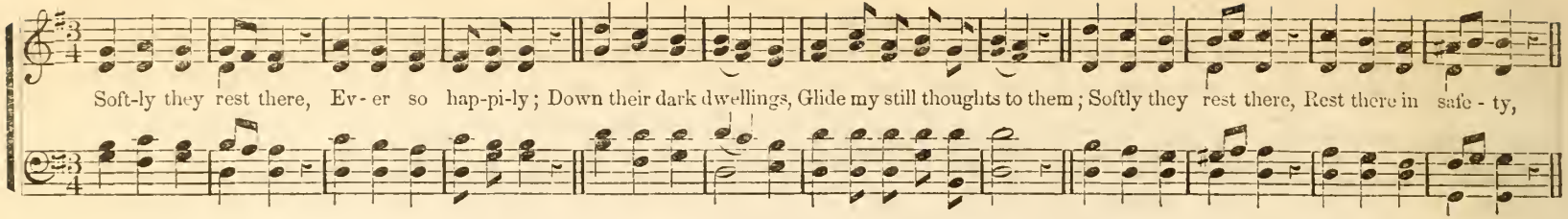
German.


Why that look of sadness? Why that downcast eye? Can no thought of gladness Lift thy soul on high? Oh, thou heir of heaven, Think of Jesus' love, While to thee is giv - en All his grace to prove.

244 *Slow and Soft.*

WOODLAND. 5s & 6s.

REEFE.


Soft-ly they rest there, Ev-er so hap-pi-ly; Down their dark dwellings, Glide my still thoughts to them; Softly they rest there, Rest there in safe-ty,

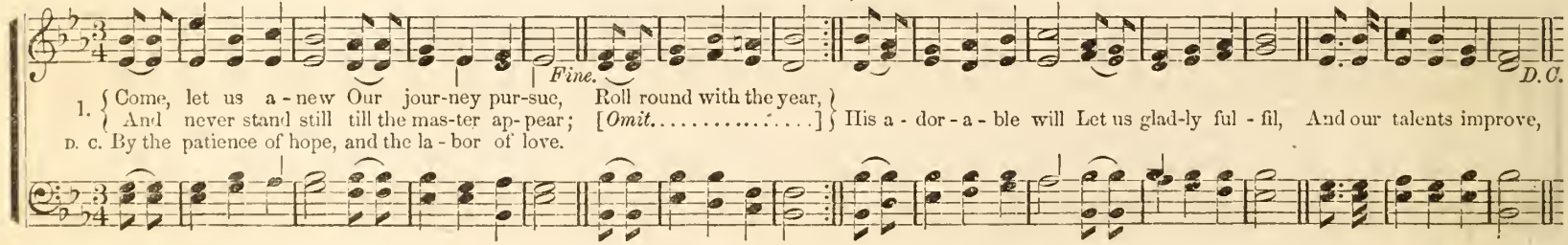
JENNIE. 5s & 9s.

Nought of earth's tu-mult Dis-turbs their slum-ber.
1. 'Midst sorrow and care, There's one that is near And ev-er de-lights to re-lieve us.
2. 'Tis Je-sus our Friend, On whom we de-pend, For life and for all its rich bless-ings.

(18th P. M.)

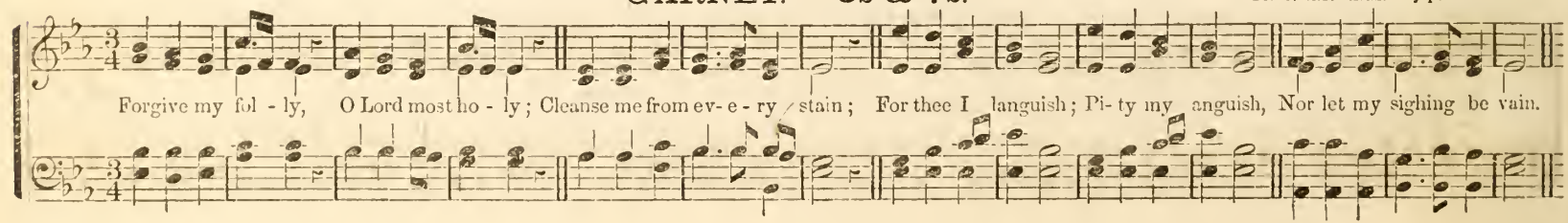
KENDALL. 5s, 6s & 12s.

T. E. P.


Fine.
D.C.
1. { Come, let us a-new Our jour-ney pur-sue, Roll round with the year,
{ And never stand still till the mas-ter ap-pear; [Omit.....] } His a-dor-a-ble will Let us glad-ly ful-fil, And our talents improve,
D. C. By the patience of hope, and the la-bor of love.

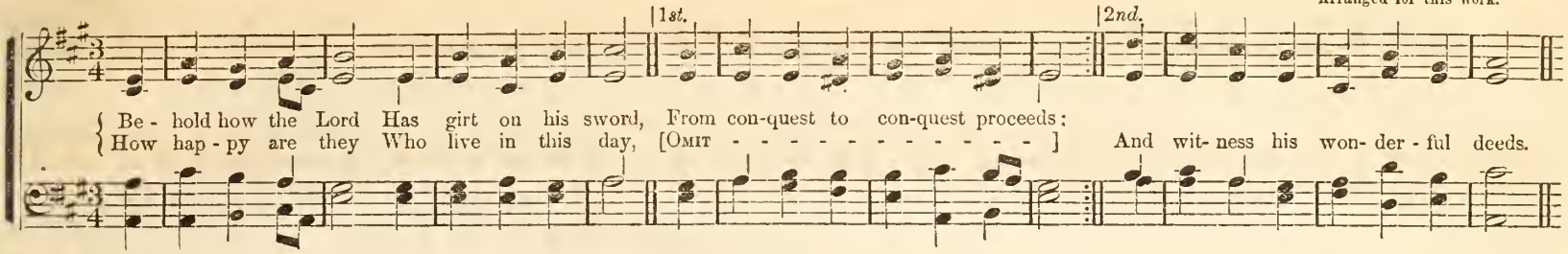
GARNET. 5s & 7s.

Dr. T. HASTINGS. By permission.

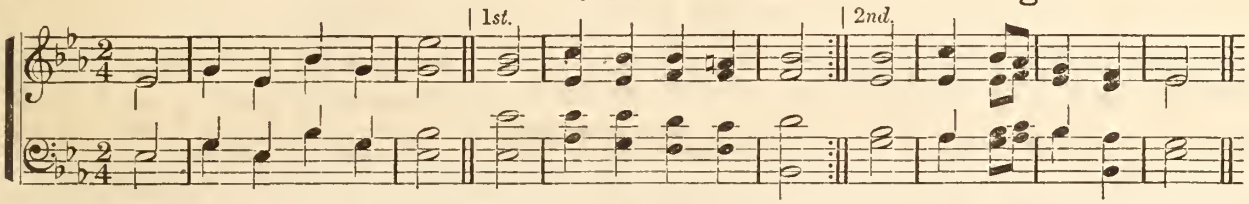

Forgive my fol-ly, O Lord most ho-ly; Cleanse me from ev-e-ry stain; For thee I languish; Pi-ty my anguish, Nor let my sighing be vain.

GEARHART. 5s & 8s.

Arranged for this work.


1st.
2nd.
Be - hold how the Lord Has girt on his sword, From con-quest to con-quest proceeds:
How hap - py are they Who live in this day, [Omit - - - - - - - - - - - -] And wit- ness his won- der - ful deeds.

GOOD CHEER. 6s. Single.

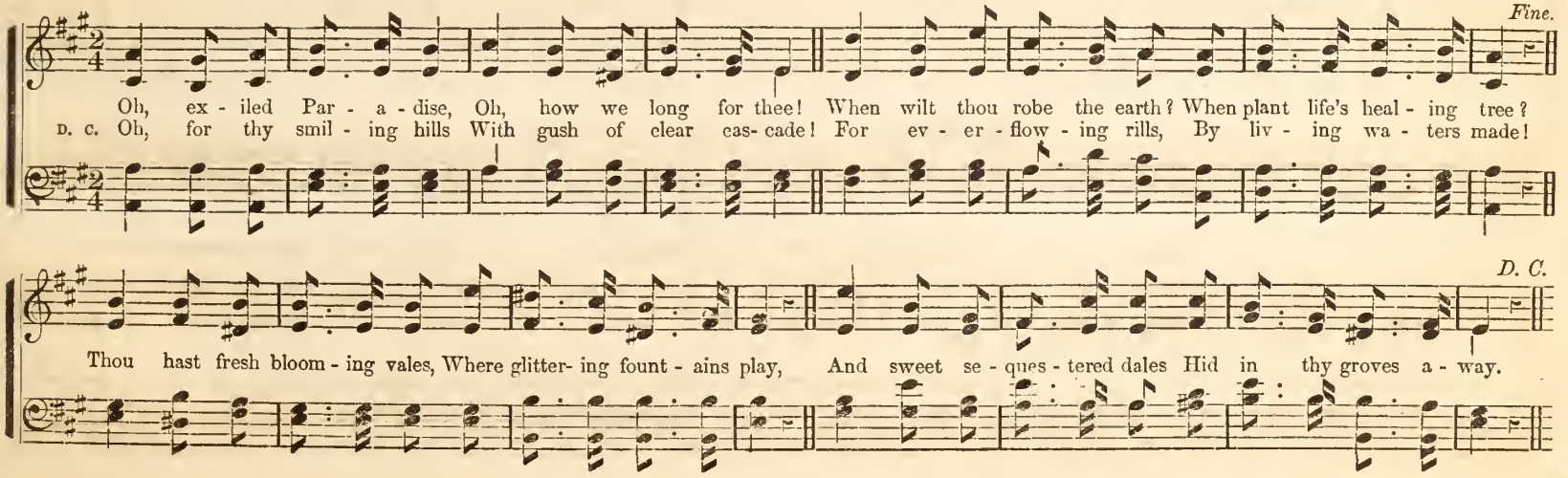


1. Cheer up, desponding soul!
Thy longing pleased I see:
'Tis part of that great whole
Wherewith I longed for thee—

2. Wherewith I longed for thee,
And left my Father's throne:
From death to set me free,
And claim thee for my own.

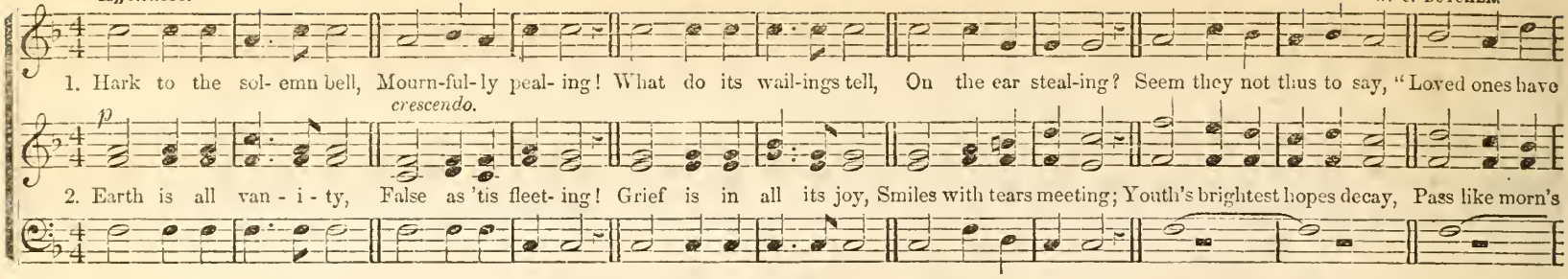
PARADISE. 6s. Double.

From "Plymouth Coll." By permission.

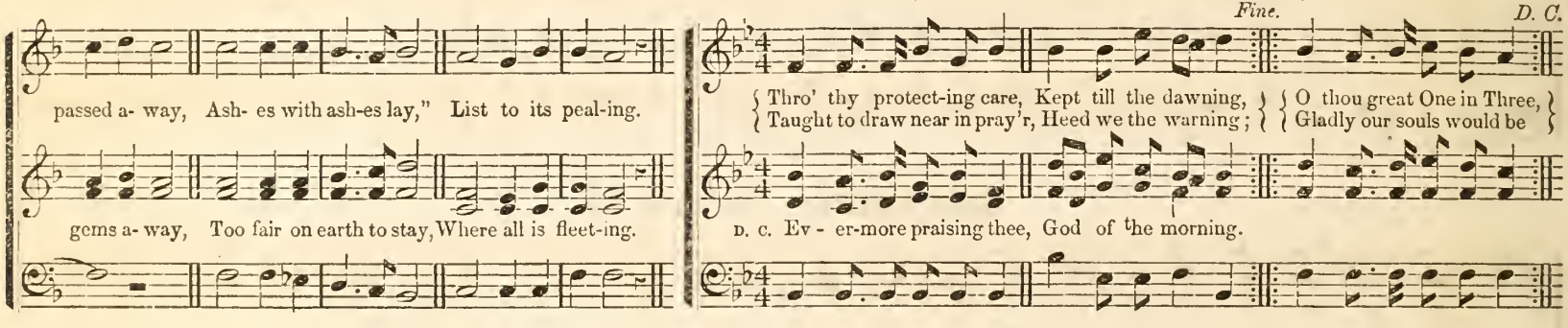

Fine.
Oh, ex - iled Par - a - dise, Oh, how we long for thee! When wilt thou robe the earth? When plant life's heal - ing tree?
D. C. Oh, for thy smil - ing hills With gush of clear cas- cade! For ev - er - flow - ing rills, By liv - ing wa - ters made!
D. C.
Thou hast fresh bloom - ing vales, Where glitter- ing fount - ains play, And sweet se - ques - tered dales Hid in thy groves a - way.

HARK TO THE SOLEMN BELL. 6s & 5s. Peculiar.

Affettuoso. W. U. BUTCHER.


1. Hark to the sol- emn bell, Mourn-ful-ly peal- ing! What do its wail-ings tell, On the ear steal-ing? Seem they not thus to say, "Loved ones have
p
crescendo.
2. Earth is all van - i - ty, False as 'tis fleet- ing! Grief is in all its joy, Smiles with tears meeting; Youth's brightest hopes decay, Pass like morn's

EASTON. 6s & 5s. Peculiar.

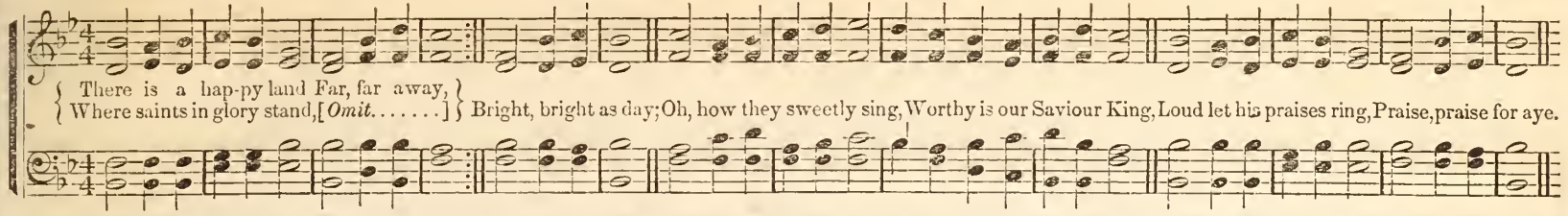

passed a- way, Ash- es with ash-es lay," List to its peal-ing.
gems a- way, Too fair on earth to stay, Where all is fleet-ing.
Fine.
D. C.
{ Thro' thy protect-ing care, Kept till the dawning, } { O thou great One in Three, }
{ Taught to draw near in pray'r, Heed we the warning; } { Gladly our souls would be }
D. C. Ev - er-more praising thee, God of the morning.

REUNION. 6s & 5s. Peculiar.

T. E. P.

1. { When shall we meet a- gain, Meet ne'er to sev-er? } { Round us for ev - er? } { Our hearts will ne'er repose } { In this dark vale of woes—Never—no, nev - er!
{ When will Peace wreathe her chain [Omit - - - - -] } { Safe from each blast that blows }
2. { When shall love free- ly flow Pure as life's riv- er? } { Changeless for ev- er? } { Where joys ce - les - tial thrill, } { And fears of part-ing chill—Nev-er—no, nev - er!
{ When shall sweet friendship glow [Omit - - - - -] } { Where bliss each heart shall fill, }

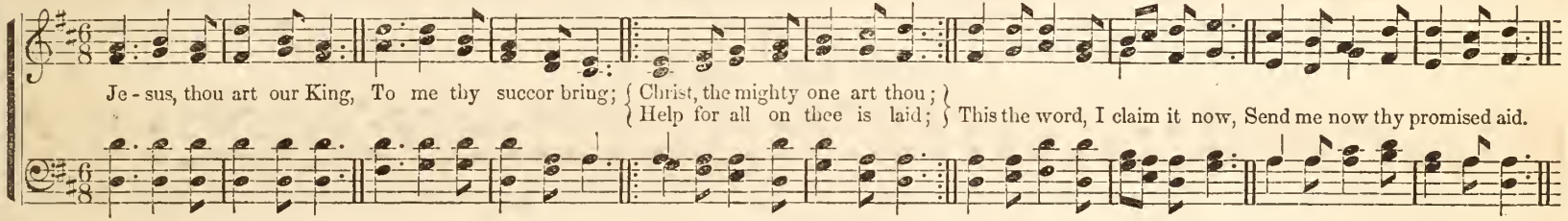
HAPPY LAND. 6s, 4s & 7s.


There is a hap-py land Far, far away,
Where saints in glory stand, [Omit. . . . .] Bright, bright as day; Oh, how they sweetly sing, Worthy is our Saviour King, Loud let his praises ring, Praise, praise for aye.

(20th P. M.)

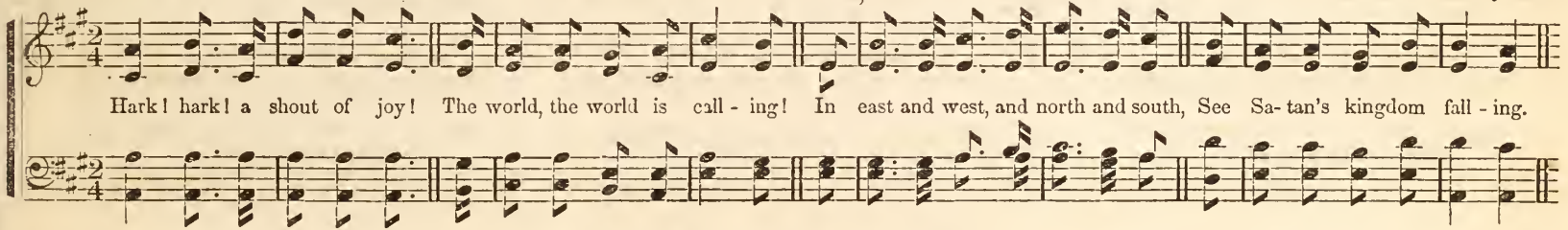
PROMISED AID. 6s & 7s.

T. E. PERKINS.


Je - sus, thou art our King, To me thy succor bring; Christ, the mighty one art thou;
Help for all on thee is laid; This the word, I claim it now, Send me now thy promised aid.

TOWANDA 6s, 7s & 8s.

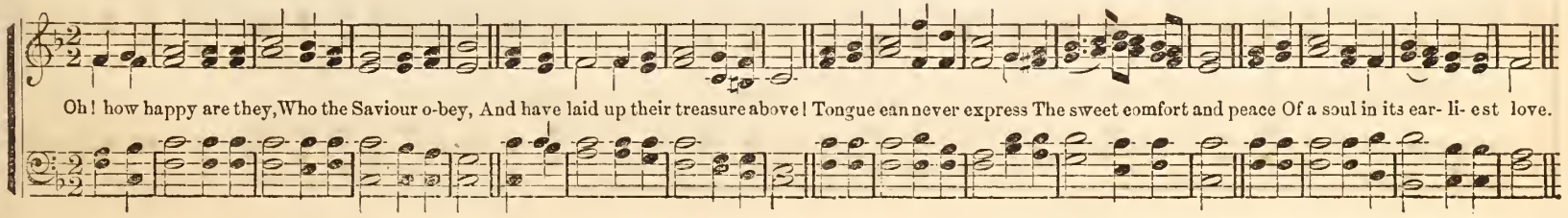
*



(15th P. M.)

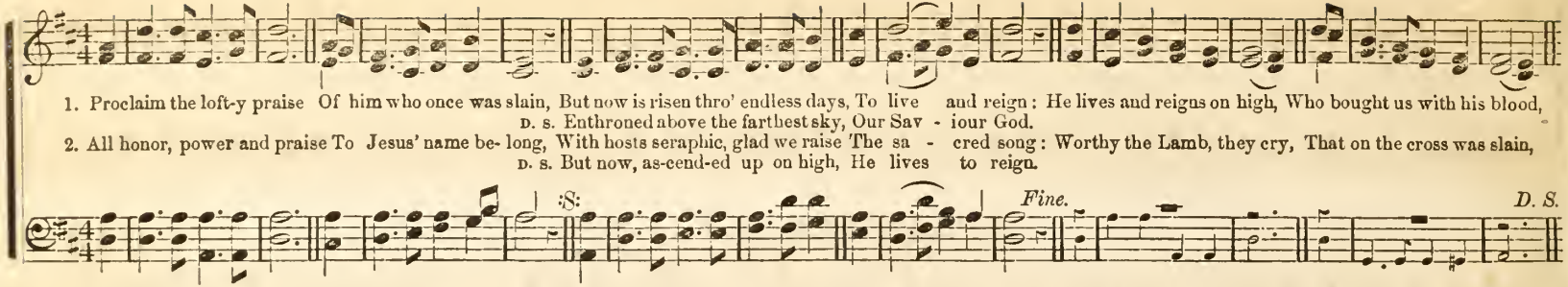
HAPPINESS. 6s & 9s.

Western Melody. Harmonized expressly for this work.


Oh! how happy are they, Who the Saviour o-bey, And have laid up their treasure above! Tongue can never express The sweet comfort and peace Of a soul in its ear- li- est love.

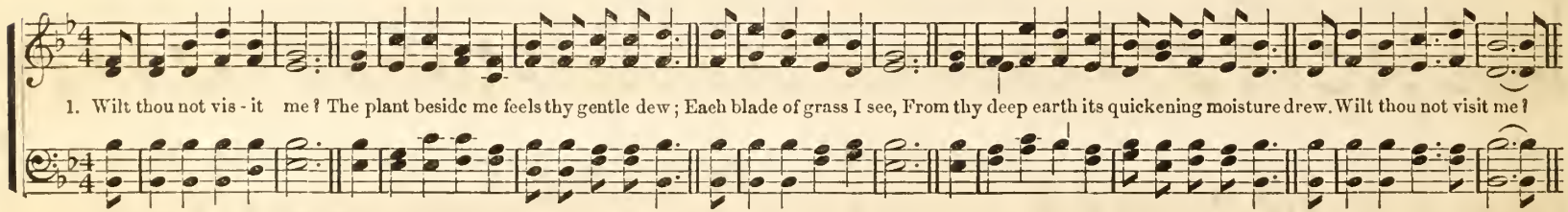
BROWNE. 6s, 8s & 4s.

Miss BROWNE.


1. Proclaim the loft-y praise Of him who once was slain, But now is risen thro' endless days, To live and reign: He lives and reigns on high, Who bought us with his blood,
D. S. Enthroned above the farthest sky, Our Sav - iour God.
2. All honor, power and praise To Jesus' name be- long, With hosts seraphic, glad we raise The sa - cred song: Worthy the Lamb, they cry, That on the cross was slain,
D. S. But now, as-cend-ed up on high, He lives to reign.
S:
Fine.
D. S.

VISIT ME. 6s & 10s.

*


1. Wilt thou not vis - it me? The plant beside me feels thy gentle dew; Each blade of grass I see, From thy deep earth its quickening moisture drew. Wilt thou not visit me?

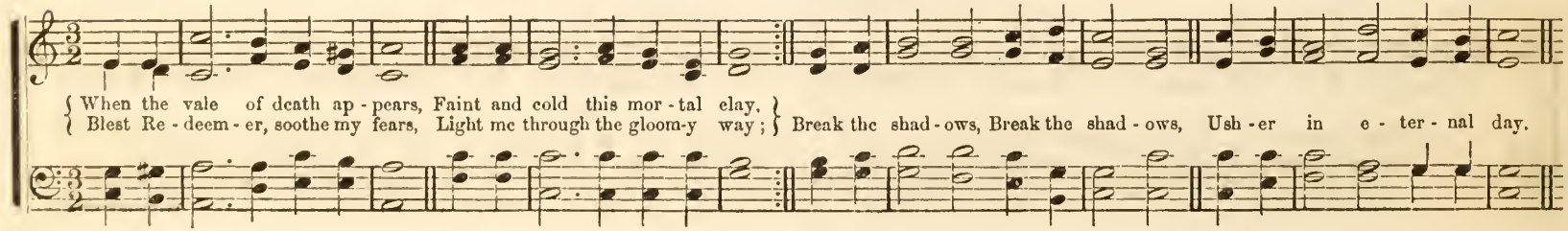
2. Wilt thou not visit me?
Thy morning calls on me with cheering tone;
And every hill and tree
Lend but one voice, the voice of thee alone.
Wilt thou not visit me?

3. Come, for I need thy love
More than the flower the dew, or grass the rain;
Come, like thy holy dove,
And let me in thy sight rejoice to live again.
Wilt thou not visit me?

4. Yes! wilt thou visit me;
Nor plant, nor tree, thine eye delights so well,
As when from sin set free,
Man's spirit comes with thine in peace to dwell.
Yes, thou wilt visit me.

SHADOWS. 7s & 4s.

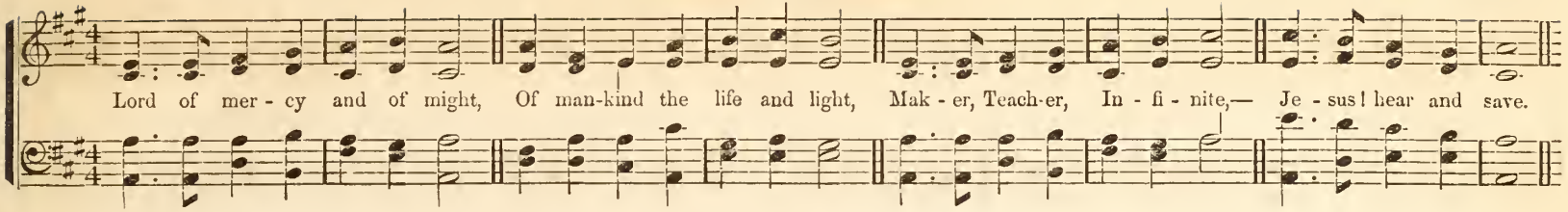
T. E. P.


When the vale of death ap - pears, Faint and cold this mor - tal clay,
Blest Re - deem - er, soothe my fears, Light me through the gloom-y way;
Break the shad - ows, Break the shad - ows, Ush - er in e - ter - nal day.

(34th P. M.)

HUGHES. 7s & 5s.

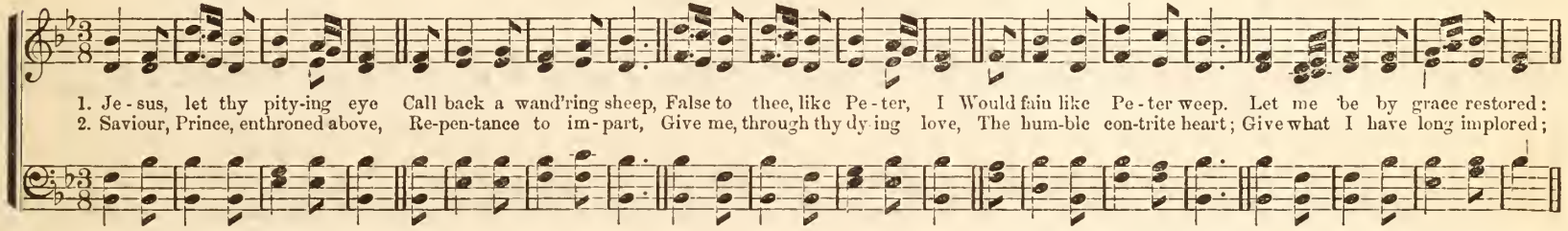
T. E. PERKINS.



(12th P. M.)

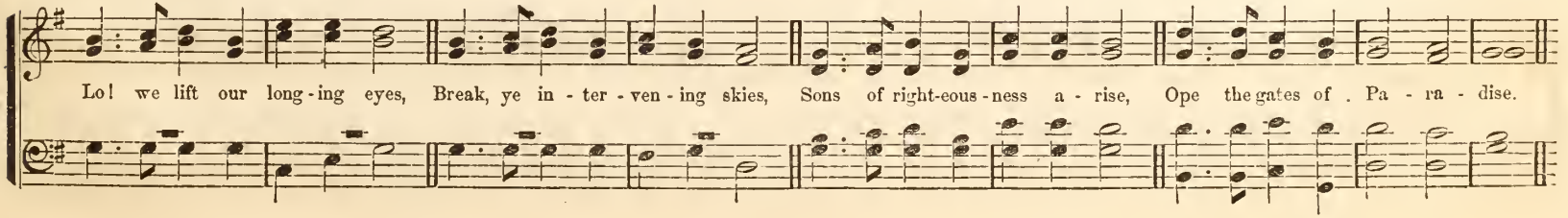
PENITENCE. 7s, 6s & 8s.

W. H. OAKLEY.


1. Je - sus, let thy pity-ing eye Call back a wand'ring sheep, False to thee, like Pe - ter, I Would fain like Pe - ter weep. Let me be by grace restored:
2. Saviour, Prince, enthroned above, Re-pen-tance to im - part, Give me, through thy dy-ing love, The hum-ble con-trite heart; Give what I have long implored;

Moderato. **HOMER. 7s, 6s & 7s.**

On me be all long-suff-ring shown; Turn, and look up - on me, Lord, And break my heart of stone.
A por - tion of thy grief unknown; Turn, and look up - on me, Lord, And break my heart of stone.
1. Burst, ye emerald gates, and bring To my raptured vi-sion,
All th' ecstatic joys that spring Round the bright elysian;



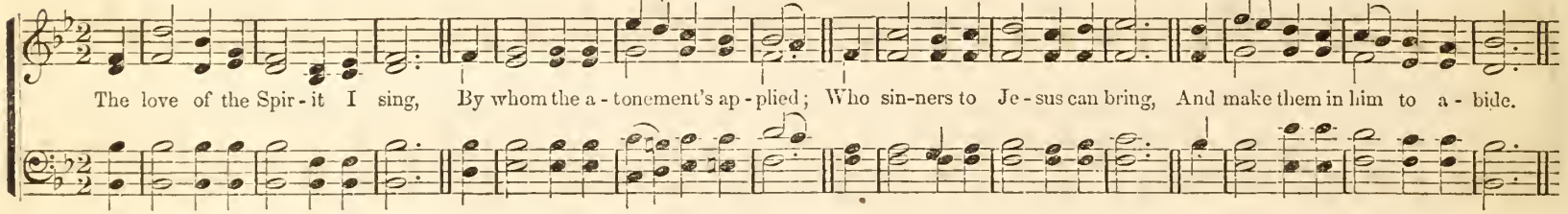
250 (8th P. M.)

STANBY. 8s, 7s & 4s. (For Men's Voices.)

1st & 2d TENOR.
On the mountain's top ap-pear-ing, Lo! the sa-cred her-ald stands,
Joy-ful news to Zi-on bear-ing, Zi-on long in hos-tile lands:
Mourning captive, God him-self will loose thy bands.
1st & 2d BASE.

(10th P. M.)

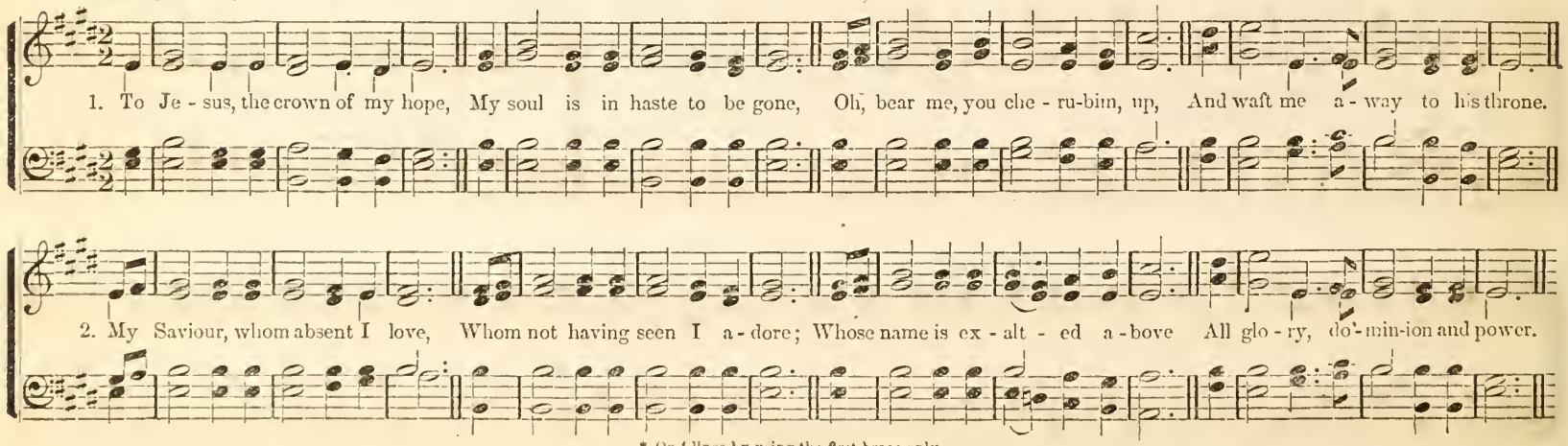
MANEPY. 8s.



With Spirit. (10th P. M.)

MADISON. 8s, 8 lines.*

S. B. POND. By permission.


1. To Je-sus, the crown of my hope, My soul is in haste to be gone, Oh, bear me, you che-ru-bim, up, And waft me a-way to his throne.
2. My Saviour, whom absent I love, Whom not having seen I a-dore; Whose name is ex-alt-ed a-bove All glo-ry, do-min-ion and power.

* Or 4 lines by using the first brace only.

(10th P. M.)

ESMOND. 8s or 9s.

We speak of the realms of the blest, Of that country so bright and so fair, And oft are its glo-ries confess'd; But what must it be to be there!

(10th P. M.)

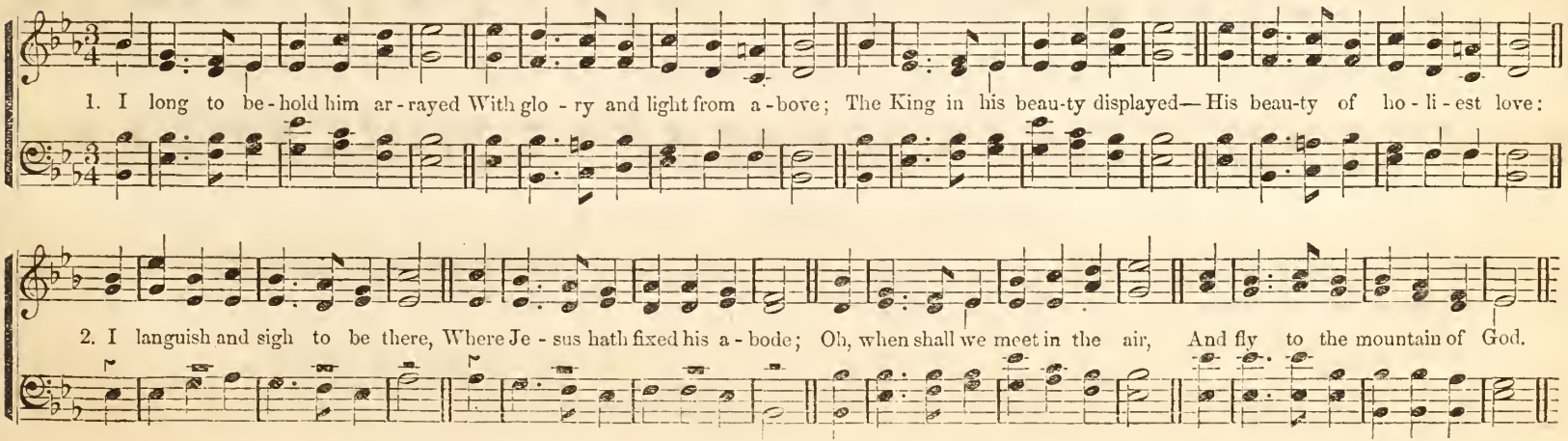
DE FLEURY. 8s Double.

Fine.
D. C.
How tedious and tasteless the hours When Je-sus no long-er I see!
Sweet prospects, sweet birds, and sweet flow'rs Have lost all their sweetness with me:
The midsummer sun shines but dim; The fields strive in vain to look gay;
D. C. But when I am hap-py in him, De-cember's as pleasant as May.

(10th P. M.)

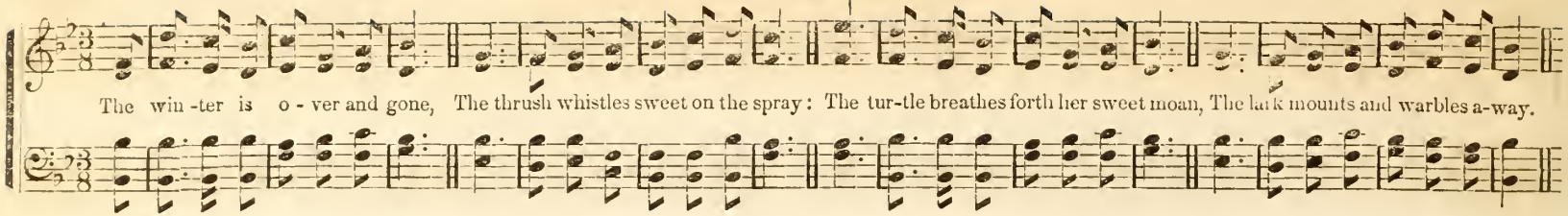
BIRMINGHAM. 8s.

English.


1. I long to be-hold him ar-rayed With glo-ry and light from a-bove; The King in his beau-ty displayed— His beau-ty of ho-li-est love:
2. I languish and sigh to be there, Where Je-sus hath fixed his a-bode; Oh, when shall we meet in the air, And fly to the mountain of God.

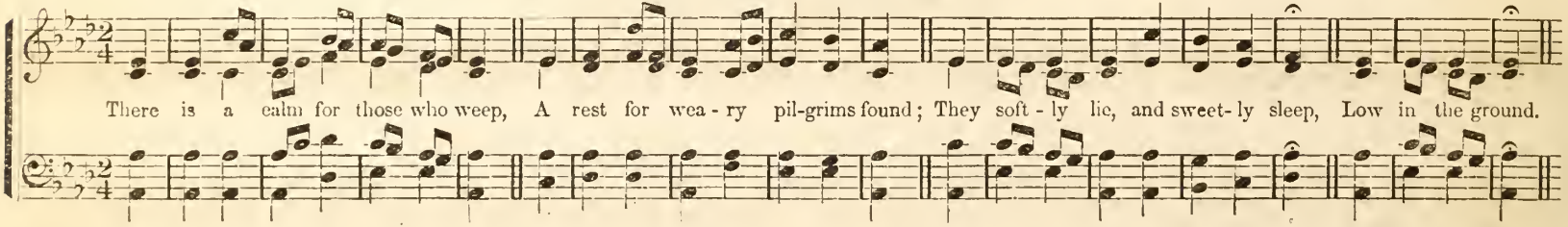
SPRING. 8s.

T. E. P. From the "Olive Branch," by permission.


The win-ter is o-ver and gone, The thrush whistles sweet on the spray: The tur-tle breathes forth her sweet moan, The lark mounts and warbles a-way.

REPOSE. 8s & 4s.

D. F. HODGES. By permission.



GRIER. 8s & 4s.

Earnestly.

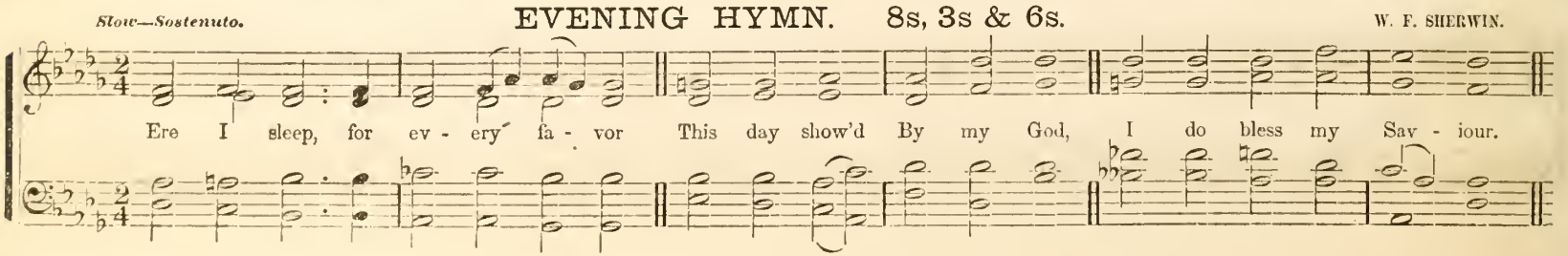
T. E. P.

D. C.
There's a Friend a-bove all oth-ers, Oh, how he loves!
His is love be-yond a broth-er's Oh, how he loves!
D. C. But this Friend will ne'er de-ceive us, Oh, how he loves!
Earth-ly friends may fail and leave us, This day kind, the next be-reave us;

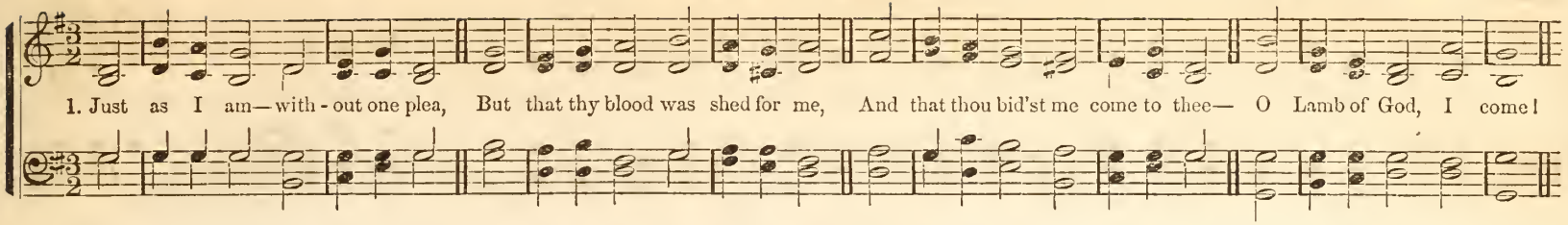
EVENING HYMN. 8s, 3s & 6s.

Slow—Sostenuto.

W. F. SHERWIN.

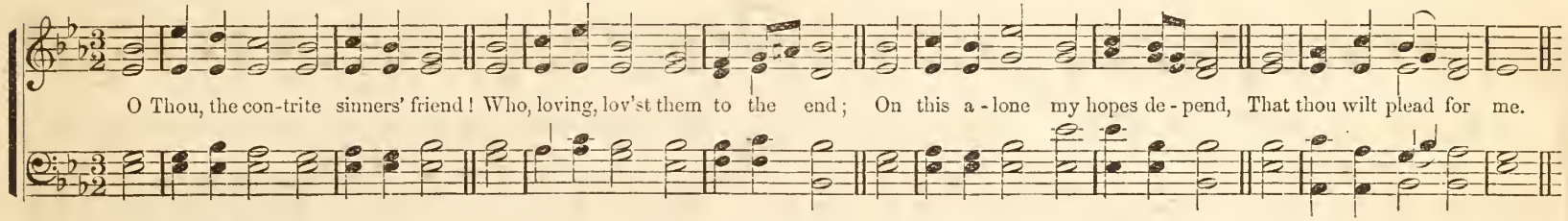


JUST AS I AM. 8s & 6s.



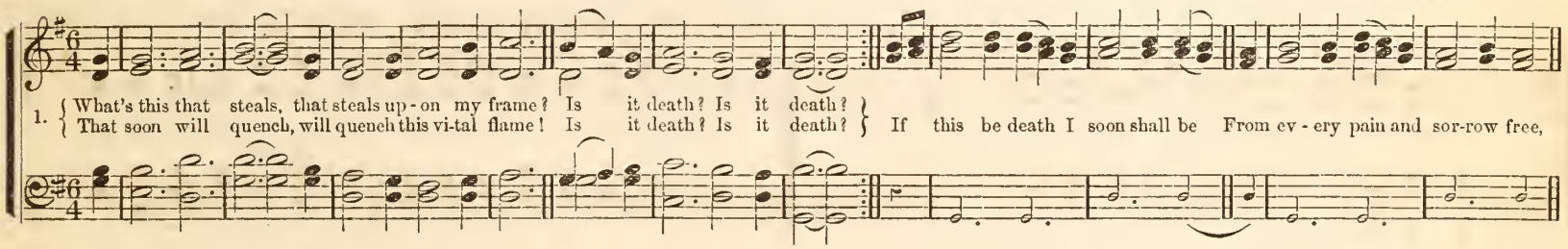
BROOKLINE. 8s & 6s.

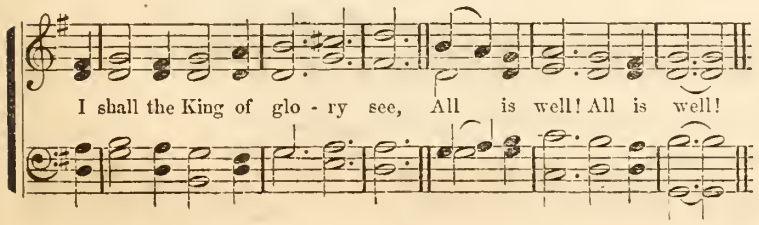
Rev. N. M. PERKINS.


O Thou, the con-trite sinners' friend! Who, loving, lov'st them to the end; On this a - lone my hopes de - pend, That thou wilt plead for me.

ALL'S WELL. 8s & 3s.

Western Melody.


1. What's this that steals, that steals up - on my frame? Is it death? Is it death?
That soon will quench, will quench this vi-tal flame! Is it death? Is it death?
If this be death I soon shall be From ev - ery pain and sor-row free,



2.

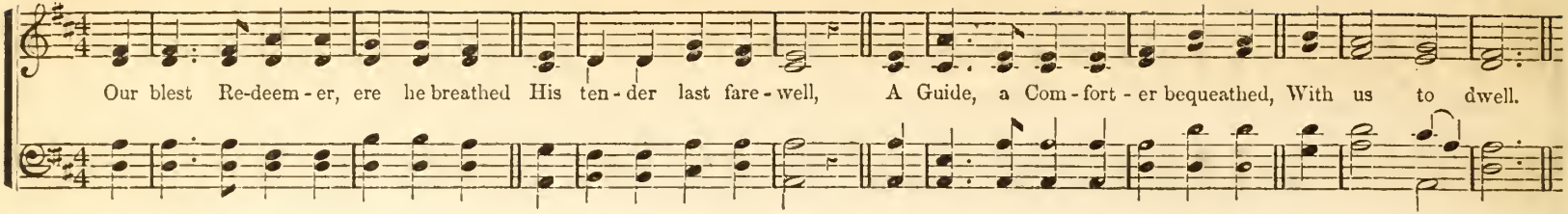
Weep not, my friends, weep not for me,
All is well;
My sins are pardoned, I am free;
All is well.
There's not a cloud that doth arise,
To hide my Saviour from my eyes;
I soon shall mount the upper skies—
All is well.

3.

Tune, tune your harps, ye saints in glory,
All is well;
I will rehearse the pleasing story,
All is well.
Bright angels have from glory come,
They're round my bed, they're in my room,
They wait to waft my spirit home—
All is well.

VASHTI. 8s, 6s & 4s.

T. E. P.



MISSION SONG. 8s, 7s & 6s.

Dr. HASTINGS. By permission.

Watchman, on-ward to your stations! Blow the trum-pet long and loud;
Preach the gos-pel to the nations, Speak to ev-'ry gath-'ring crowd;
See! the day is break-ing; See the saints a-wak-ing,

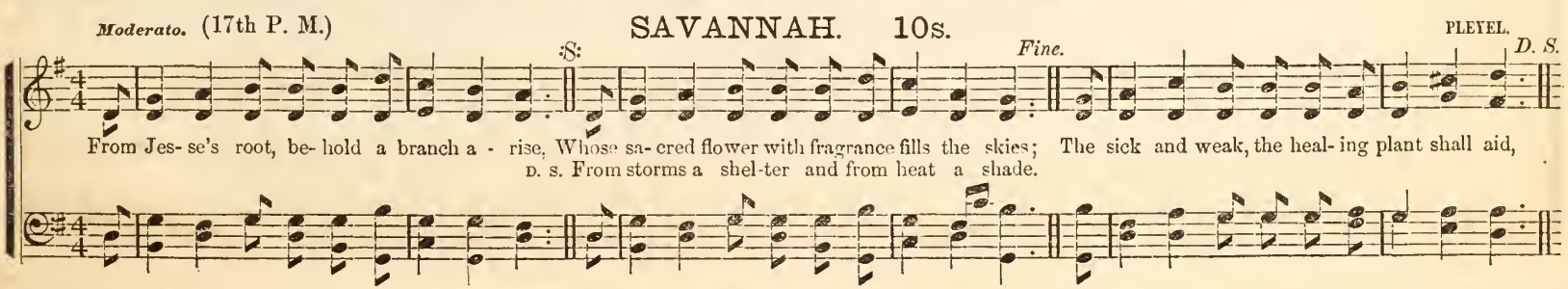
(35th P. M.) **ENTREATY.** 8s & 7s. Pec. C. G. ALLEN.

No more in sad-ness bow'd, No more in sad-ness bow'd.
Come to Calv'ry's ho-ly mountain, Sin-ners, ru-ined by the fall!
Here a pure and healing fountain Flows to you,—to me,—to all,— In a full per-pet-ual tide, Op-ened when the Saviour died.

TRIUMPH. 9s & 8s.

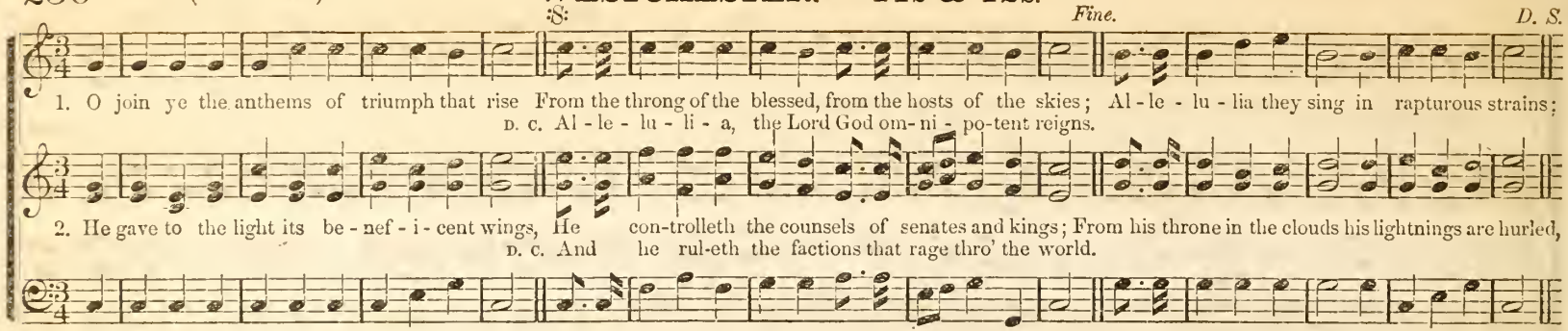
1st.
2d.
1. Christian, the morn breaks sweet-ly o'er thee, And all the mid-night shad - ows flee,
Tinged are the dis - tant skies with glo - ry, A bea-con light hung [Omit.....] out for thee; A - rise, a - rise! the light breaks
2. Tossed on time's rude, re - lent - less surg - es, Calm- ly, composed, and daunt- less, stand,
For lo! be- yond those scenes e - merg- es The hights that bound the [Omit.....] prom-ised land. Be- hold! be - hold! the land is
o'er thee; Thy name is grav - en on the throne; Thy home is in the world of glo - ry, Where thy Re-deem- er reigns a - lone.
near- ing, Where the wild sea - storm's rage is o'er; Hark! how the heavenly hosts are cheering; See, in what throngs they range the shore!

SAVANNAH. 10s.


Moderato. (17th P. M.)
PLEYEL.
:S:
Fine.
D. S.
From Jes- se's root, be- hold a branch a - rise, Whose sa- cred flower with fragrance fills the skies; The sick and weak, the heal- ing plant shall aid,
D. S. From storms a shel-ter and from heat a shade.

(16th P. M.)

WESTCHESTER. 11s & 12s.


Fine.
D. S.
1. O join ye the anthems of triumph that rise From the throng of the blessed, from the hosts of the skies; Al - le - lu - lia they sing in rapturous strains;
D. C. Al - le - lu - li - a, the Lord God om-ni - po-tent reigns.
2. He gave to the light its be - nef - i - cent wings, He con-trolleth the counsels of senates and kings; From his throne in the clouds his lightnings are hurled,
D. C. And he rul-eth the factions that rage thro' the world.

(13th P. M.)

LYONS. 5s & 7s. Or 10s & 11s.

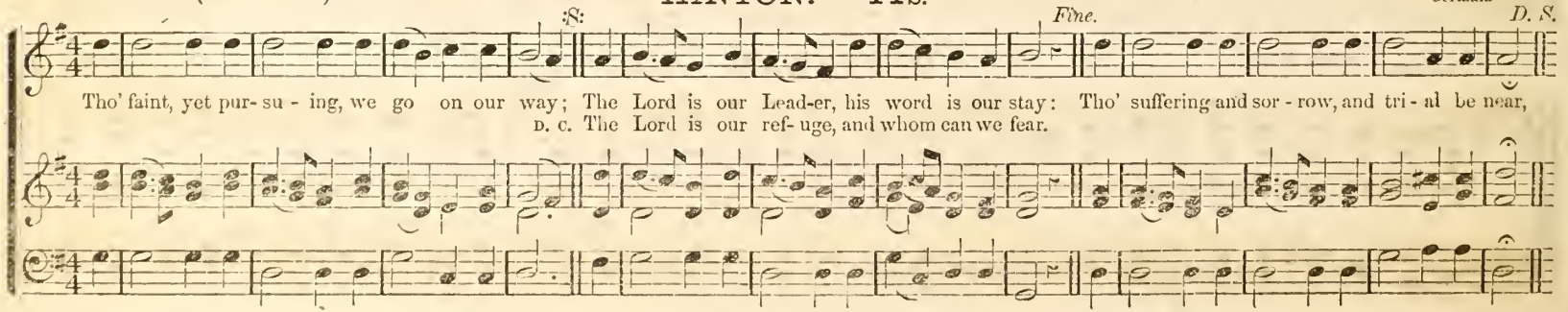
HAYDN.

Fine.
D. S.
Ap - pointed by thee, we meet in thy name, And meekly a - gree to fol - low the Lamb; To trace thy ex - am-ple, the world to dis - dain,
D. C. And constant-ly trample on pleas - ure and pain.

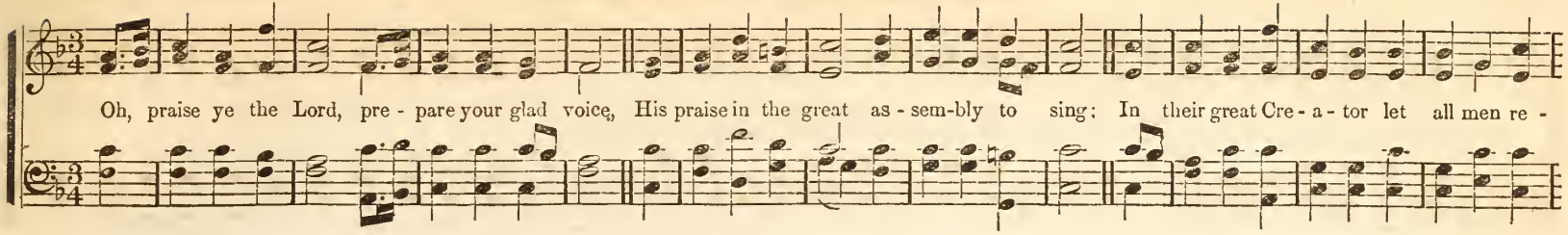
(27th P. M.)

HINTON. 11s.

German.


Fine.
D. S.
Tho' faint, yet pur-su - ing, we go on our way; The Lord is our Lead-er, his word is our stay: Tho' suffering and sor - row, and tri - al be near,
D. C. The Lord is our ref- uge, and whom can we fear.

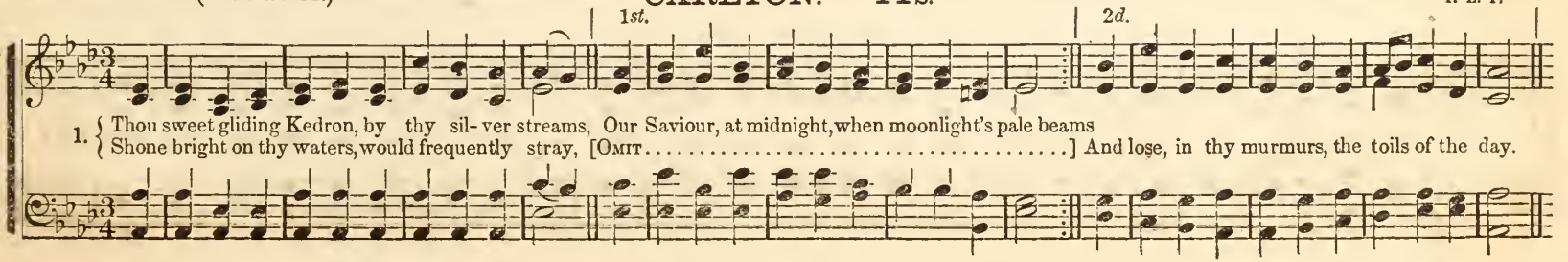
(13th P. M.) **CHAPEL.** 5s & 6s. Or 10s & 11s. WHITAKER.


Oh, praise ye the Lord, pre - pare your glad voice, His praise in the great as - sem-bly to sing; In their great Cre - a - tor let all men re -

(14th P. M.) **ST. MICHAELS.** 10s & 11s. HANDEL.

- joice, And heirs of sal - va - tion be glad in their King.
All praise to the Lamb! ac - cept - ed I am, Thro' faith in the
Saviour's a - dor - a - ble name: In him I con - fide, his blood is ap - plied; For me he hath suffered, for me he hath died.

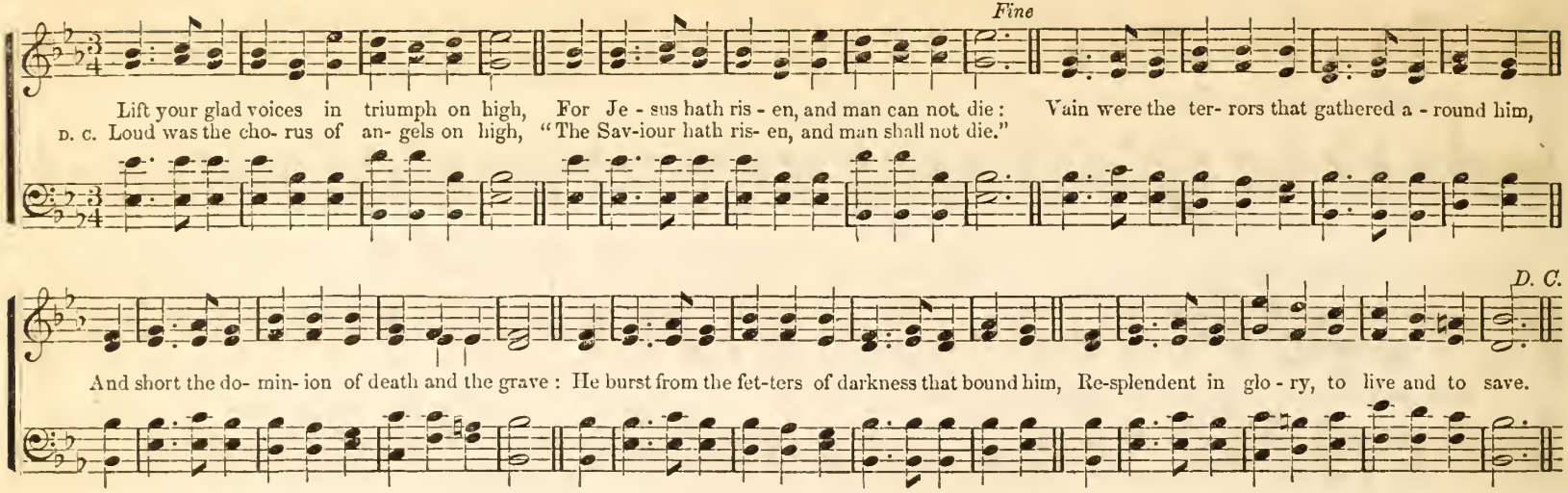
(27th P. M.) **CARLTON.** 11s. T. E. P.


1st.
2d.
1. Thou sweet gliding Kedron, by thy sil- ver streams, Our Saviour, at midnight, when moonlight's pale beams
Shone bright on thy waters, would frequently stray, [Omit.....] And lose, in thy murmurs, the toils of the day.

(28th P. M.)

MARGARET. 10s, 11s & 12s.

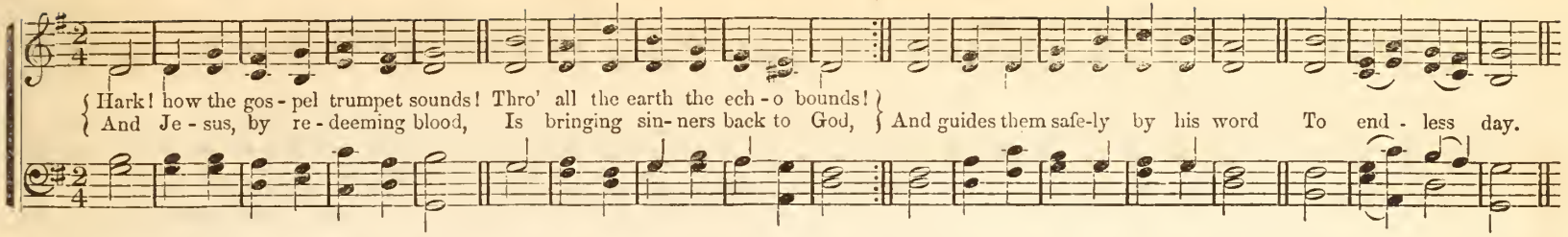
HENRY TUCKER. By permission.


Fine
Lift your glad voices in triumph on high, For Je - sus hath ris - en, and man can not die: Vain were the ter- rors that gathered a - round him,
D. C. Loud was the cho- rus of an- gels on high, "The Sav-iour hath ris- en, and man shall not die."
D. C.
And short the do- min- ion of death and the grave: He burst from the fet-ters of darkness that bound him, Re-splendent in glo - ry, to live and to save.

(27th P. M.)

PORTUGUESE HYMN. 11s.

How firm a foun- da - tion, ye saints of the Lord, Is laid for your faith in his ex - cel - lent word! What more can he say than to
you he hath said, Who un - to the Sav - iour for re - fuge have fled, Who un - to the Sav - iour for ref - uge have fled?


Hark! how the gos - pel trumpet sounds! Thro' all the earth the ech - o bounds!
And Je - sus, by re - deeming blood, Is bringing sin - ners back to God,
And guides them safe-ly by his word To end - less day.

With Strong Expression. (27th P. M.) FREDERICK. 11s. GEO. KINGSLEY. By permission.

I would not live al - way, I ask not to stay, Where storm aft-er storm ris-es dark o'er the way; The few lu - cid mornings that dawn on us here,

Cheerful. (27th P. M.) MAGILL. 11s. T. E. PERKINS.

Are fol - lowed by gloom, or be - cloud - ed by fear.
1. My rest is in heav- en, my rest is not here, Then why should I
2. Af - flic-tions may grief me, but can - not de - stroy, One glimpse of his
mur-mur when tri - als are near? Be hushed, my dark spir - it, the worst that can come, But short-ens my jour-ney and hast- ens me home.
love turns them all in - to joy: And bit - ter - est tears, if he smile but on them, Like dew in the sun-shine grow diamond and gem.

260 (30th P. M.) **STAR OF THE EAST. 11s & 10s. Double.** Arranged from MOZART.

Fine.

1. { Brightest and best of the sons of the morn - ing, Dawn on our darkness, and lend us thine aid; }
{ Star of the east, the ho - ri - zon a - dorn - ing, Guide where the in - fant Re - deemer is laid. } 2. Cold, on his cra - dle, the dew-drops are
D. C. An-gels a - dore him, in slum-ber re - clin - ing, Mak-er, and Monarch, and Sav-iour of all.

(30th P. M.) **HAIL TO THE BRIGHTNESS. 11s & 10s.**

T. E. P.

D.C.

shin - ing, Low lies his head with the beasts of the stall;

1. Hail to the brightness of Zi - on's glad morning! Joy to the

2. Hail to the brightness of Zi - on's glad morning, Long by the

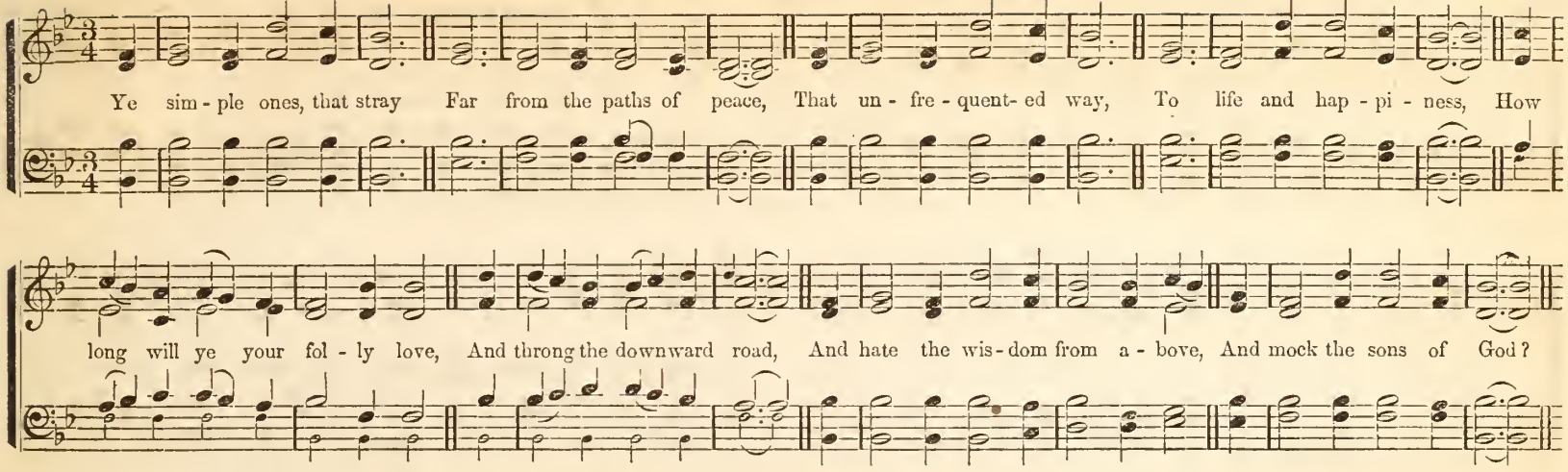
lands that in dark-ness have lain; Hushed be the ac - cents of sor - row and mourning, Zi - on in tri - umph be - gins her mild reign.

prophets of Is - rael fore - told: Hail to the mil-lions from bond-age re - turn - ing, Gen-tiles and Jews the blest vis - ion be - hold.

(24th P. M.)

URBANA. 6s & 8s.

W. U. BUTCHER. By permission.


Ye sim - ple ones, that stray Far from the paths of peace, That un - fre - quent- ed way, To life and hap - pi - ness, How
long will ye your fol - ly love, And throng the downward road, And hate the wis - dom from a - bove, And mock the sons of God?

(25th P. M.)

IRENE. 7s, 8s & 7s.

HENRY TUCKER. By permission.

Head of the church tri- umph- ant, We joy - ful - ly a - dore thee: Till thou ap- pear Thy mem-bers here Shall sing with those in glo - ry.
We lift our hearts and voic - es In blest an - ti - ci - pa - tion, And cry a - loud, And give to God The praise of our sal - va - tion.

262 (29th P. M.) **WARNING.** 12s & 11s. W. F. SHERWIN.

1. Hark, sin - ner, while God from on high doth en - treat thee, And warn - ing with ac - cents of mer - cy doth blend,
2. How oft of thy dan - ger and guilt he hath told thee! How oft still the mes - sage of mer - cy doth send!
Give ear to his voice, lest in judgment he meet thee, "The harv - est is pass - ing, the sum - mer will end."
Haste, haste, while he waits in his arms to en - fold thee; "The harv - est is pass - ing, the sum - mer will end."

PALESTINE. 12s & 9s. Dr. HASTINGS. By permission.

They have gone to the land where the pa-tri-archs rest, Where the bones of the prophets are laid; Where the cho-sen of Is-rael the promised possessed, And Je - ho-vah his wonders displayed.

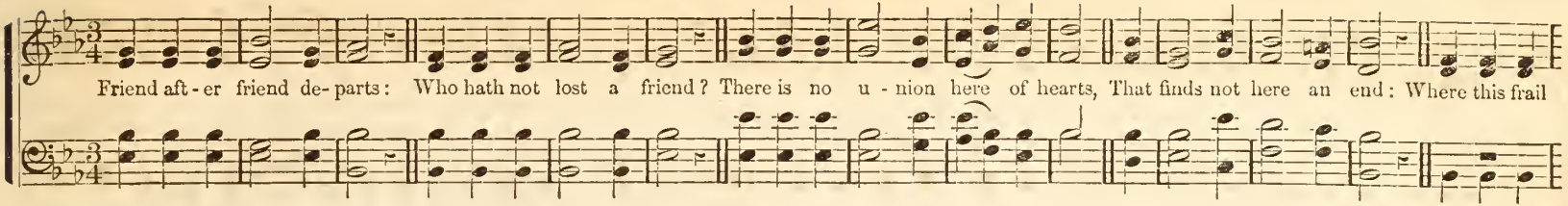
(35th P. M.) **SANDERS.** 8s, 7s & 7s.

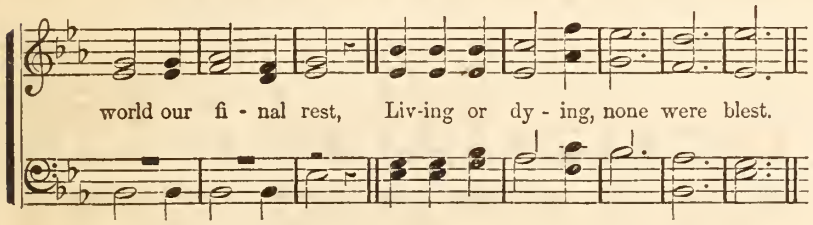
Cheerful.
Hark! ten thousand harps and voic - es Sound the notes of praise a - bove;
Je - sus reigns, and heaven rejoic - es; Je - sus reigns, the God of love;
See, he sits on yon-der throne; Je - sus rules the world a - lone.

(37th P. M.)

DEPARTURE. S. L. M.

Dr. T. HASTINGS. By permission.


Friend aft - er friend de- parts: Who hath not lost a friend? There is no u - nion here of hearts, That finds not here an end: Where this frail



2. Beyond the flight of time,
Beyond this vale of death,
There surely is some blessed clime
Where life is not a breath,
Nor life's affections transient fire,
Whose sparks fly upward and expire.

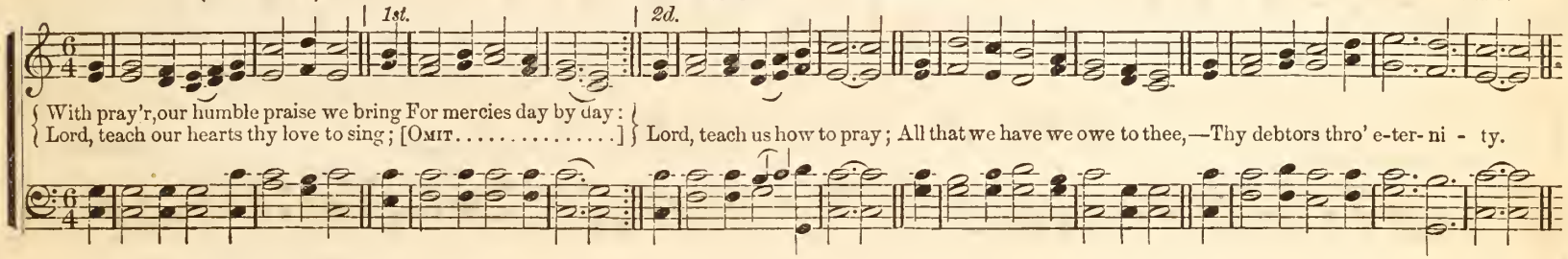
3. There is a world above,
Where parting is unknown;
A long eternity of love,
Formed for the good alone;
And faith beholds the dying here
Translated to that glorious sphere.

4. Thus star by star declines,
Till all are passed away,
As morning high and higher shines,
To pure and perfect day;
Nor sink those stars by empty night,
But hide themselves in heaven's own light.

(38th P. M.)

JENNISON. C. H. M.*

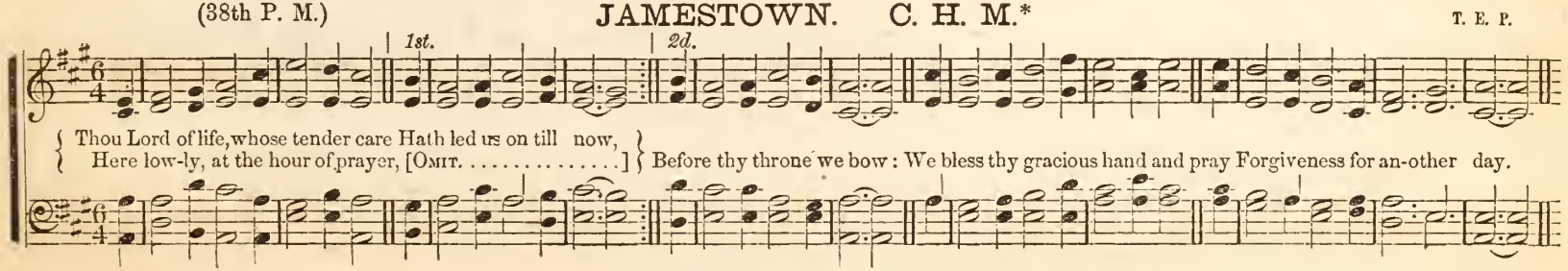
T. E. P.


1st.
2d.
With pray'r, our humble praise we bring For mercies day by day:
Lord, teach our hearts thy love to sing; [Omit.....]
Lord, teach us how to pray; All that we have we owe to thee,—Thy debtors thro' e-ter- ni - ty.

(38th P. M.)

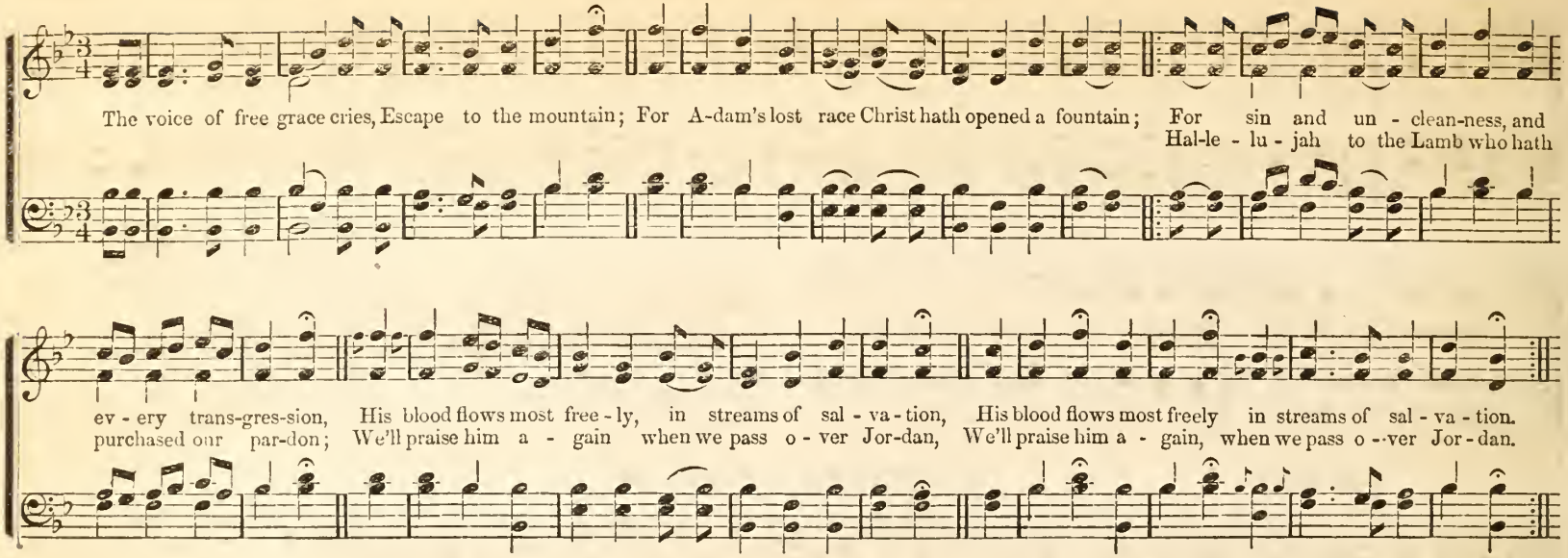
JAMESTOWN. C. H. M.*

T. E. P.


1st.
2d.
Thou Lord of life, whose tender care Hath led us on till now,
Here low-ly, at the hour of prayer, [Omit.....]
Before thy throne we bow: We bless thy gracious hand and pray Forgiveness for an-other day.

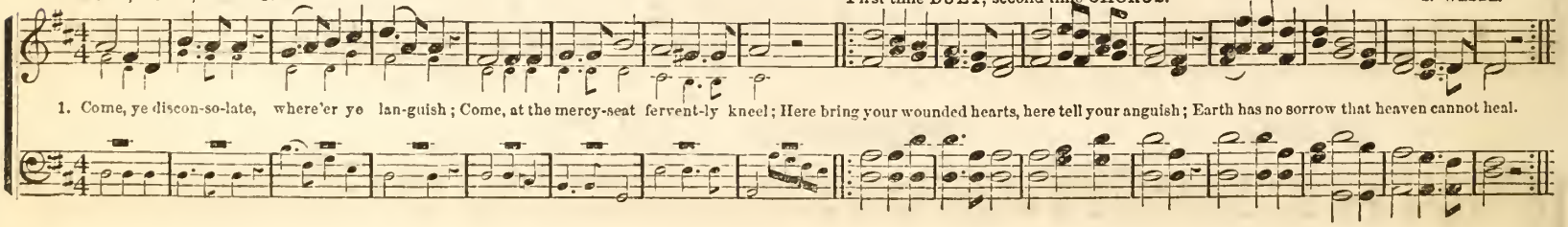
* Sometimes marked C. L. M., or P. L. M.

264 (29th P. M.) **SCOTLAND. 12s. Or 12s & 11s.** Dr. CLARKE.


The voice of free grace cries, Escape to the mountain; For A-dam's lost race Christ hath opened a fountain; For sin and un - clean-ness, and
Hal-le - lu - jah to the Lamb who hath
ev - ery trans-gres-sion, His blood flows most free - ly, in streams of sal - va - tion, His blood flows most freely in streams of sal - va - tion.
purchased our par-don; We'll praise him a - gain when we pass o - ver Jor-dan, We'll praise him a - gain, when we pass o --ver Jor - dan.

(30th P. M.) **COME, YE DISCONSOLATE. 11s & 10s.**

SOLO, DUET, or TRIO. First time DUET, second time CHORUS. S. WEBBE.


1. Come, ye discon-so-late, where'er ye lan-guish; Come, at the mercy-seat fervent-ly kneel; Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that heaven cannot heal.

2.

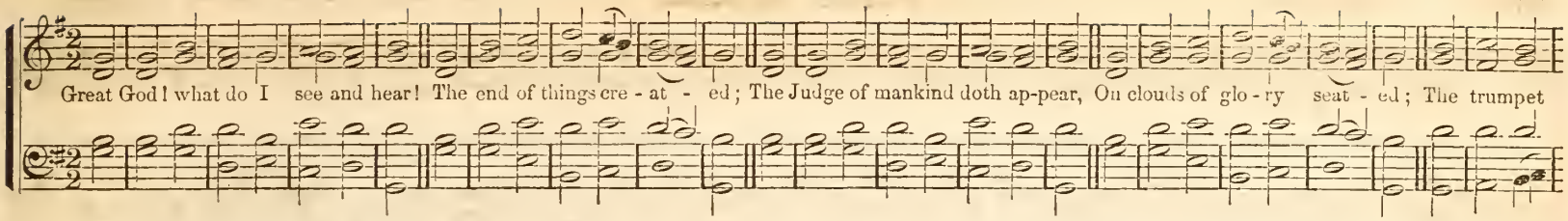
Joy of the desolate, light of the straying;
Hope of the penitent, fadeless and pure;
Here speaks the Comforter, tenderly saying,
Earth has no sorrow that heaven cannot cure.

3.

Here see the bread of life; see waters flowing
Forth from the throne of God, pure from above;
Come to the feast of love: come, ever knowing—
Earth has no sorrow but heaven can remove.

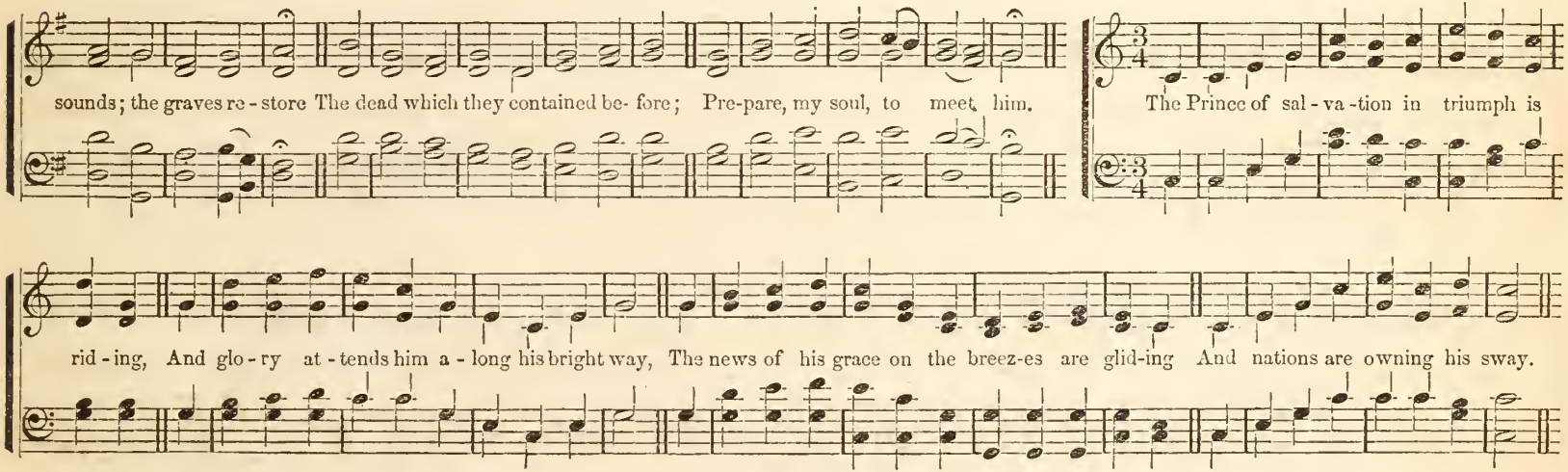
(39th P. M.)

MONMOUTH. 8s & 7s. Peculiar.


Great God! what do I see and hear! The end of things cre - at - ed; The Judge of mankind doth ap-pear, On clouds of glo - ry seat - ed; The trumpet

BURLINGTON. 12s, 11s & 8s.

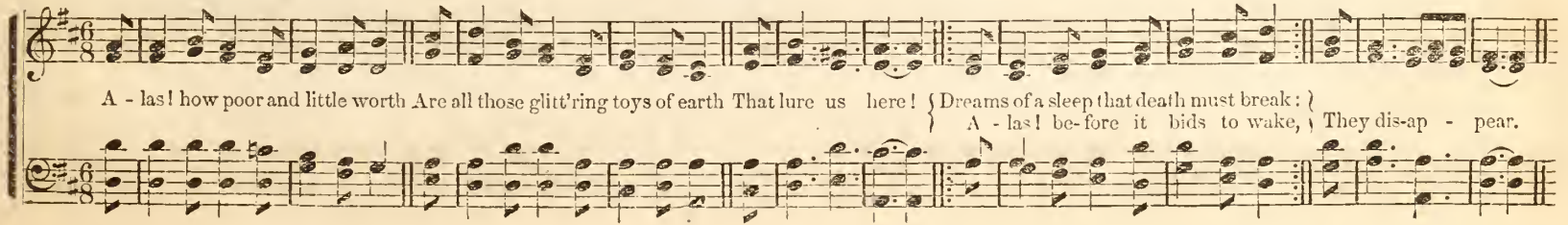
From NAGELI. Arr. by Dr. MASON, by permission.


sounds; the graves re - store The dead which they contained be- fore; Pre-pare, my soul, to meet him.
The Prince of sal - va - tion in triumph is
rid - ing, And glo - ry at - tends him a - long his bright way, The news of his grace on the breez-es are glid-ing And nations are owning his sway.

(32d P. M.)

MANSFIELD. 8s & 4s.

T. E. P.


A - las! how poor and little worth Are all those glitt'ring toys of earth That lure us here! Dreams of a sleep that death must break:
A - las! be-fore it bids to wake, They dis-ap - pear.

VITAL SPARK.

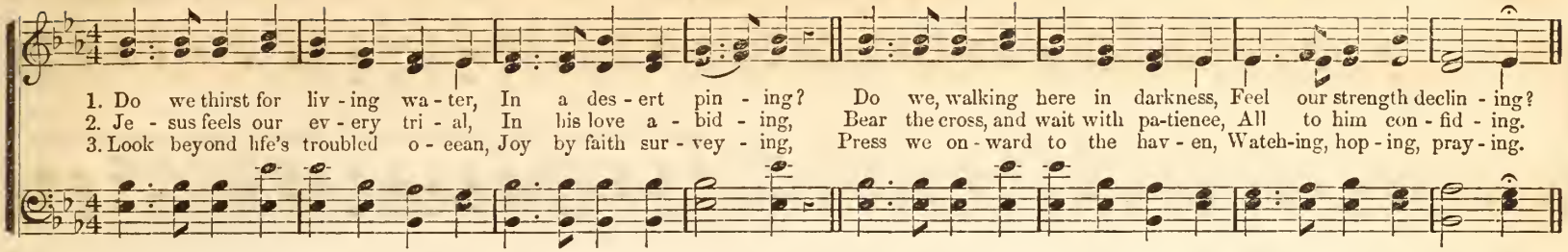
From "Methodist Hymn and Tune Book," by permission.

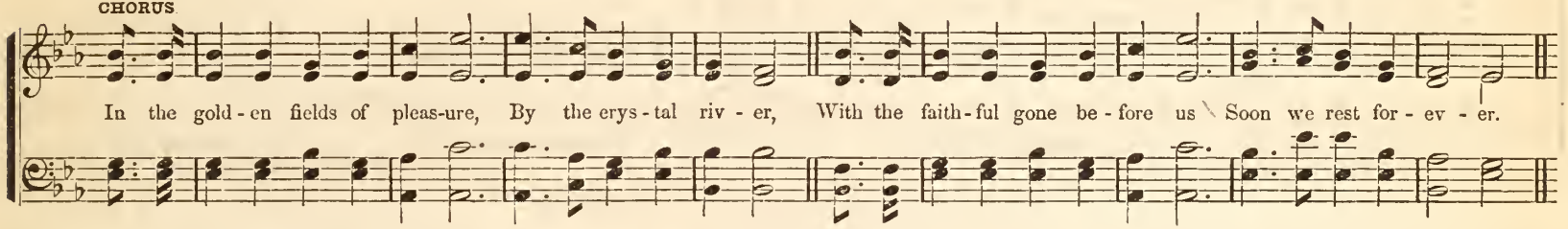
1. Vi - tal spark of heavenly flame, Quit, oh, quit this mortal frame : Trembling, hoping, ling'ring, fly-ing, Oh, the pain, the bliss of dying ! Cease, fond nature, cease thy strife,
And let me lan-guish in - to life. 2. Hark ! they whisper : an-gels say,—Sis- ter spir- it, come a -way !—What is this absorbs me quite,—Steals my senses, shuts my
sight,—Drowns my spir - it, draws my breath ? Tell me, my soul, can this be death ? 3. The world re- cedes : it dis - ap- pears : Heaven o - pens on my eyes ; my
ears With sounds se - raph - ie ring. Lend, lend your wings, I mount ! I fly ! O grave, where is thy vie - to - ry ? O death, O death, where is thy sting ?

Words by FANNY CROSBY.

WATCHING, HOPING, PRAYING. 8s & 6s.

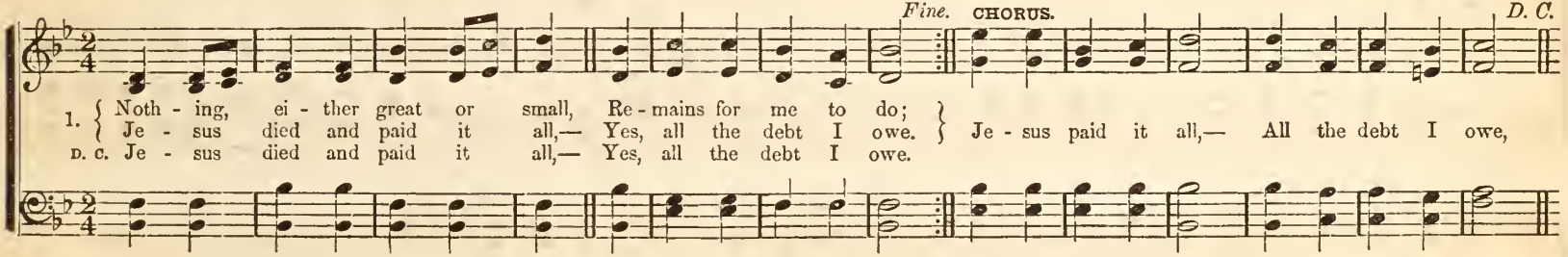
Music by T. E. PERKINS.


1. Do we thirst for liv - ing wa - ter, In a des - ert pin - ing? Do we, walking here in darkness, Feel our strength declin - ing?
2. Je - sus feels our ev - ery tri - al, In his love a - bid - ing, Bear the cross, and wait with pa-tienee, All to him con - fid - ing.
3. Look beyond life's troubled o - cean, Joy by faith sur - vey - ing, Press we on - ward to the hav - en, Wateh-ing, hop - ing, pray - ing.



JESUS PAID IT ALL.

T. E. PERKINS.


Fine.
CHORUS.
D. C.
1. { Noth - ing, ei - ther great or small, Re - mains for me to do; } Je - sus paid it all,— All the debt I owe,
{ Je - sus died and paid it all,— Yes, all the debt I owe. }
D. C. Je - sus died and paid it all,— Yes, all the debt I owe.

2.

When he from his lofty throne,
Stooped down to do and die;
Everything was fully done:
Yes, "finished!" was his cry.
CHO.—Jesus paid it, &c.

3.

Weary, working, plodding one,
Oh, wherefore toil you so?
Cease your "doing:" all was done
Ages long ago.
CHO.—Jesus paid it, &c.

4.

Till to Jesus' work you cling,
Alone by simple faith,
"Doing" is a deadly thing,
"Doing," ends in death.
CHO.—Jesus paid it, &c.

5.

Cast your deadly "doing" down,
Down all at Jesus' feet;
Stand in him, in him alone,
Glorious and complete.
CHO.—Jesus paid it, &c.

HATCH. 6s & 7s.

T. E. PERKINS.

1. Will that not joy-ful be, When we walk by faith no more, When the Lord we loved before, As brother-man we see? When he welcomes us a-bove,
2. Will that not joy-ful be, When to meet us rise and come All our buried treasures home, A gladsome com-pa-ny? When our arms embrace a-gain

When we share his smile of love, Will that not joy-ful be, Will that not joy-ful be?
Those we mourned so long in vain, Will that not joy-ful be, Will that not joy-ful be?

3.

Will that not joyful be,
When we hear what none can tell,
And the ringing chorus swell
Of angels' melody?
When we join their songs of praise,
Hallelujahs with them raise,
Will that not joyful be?

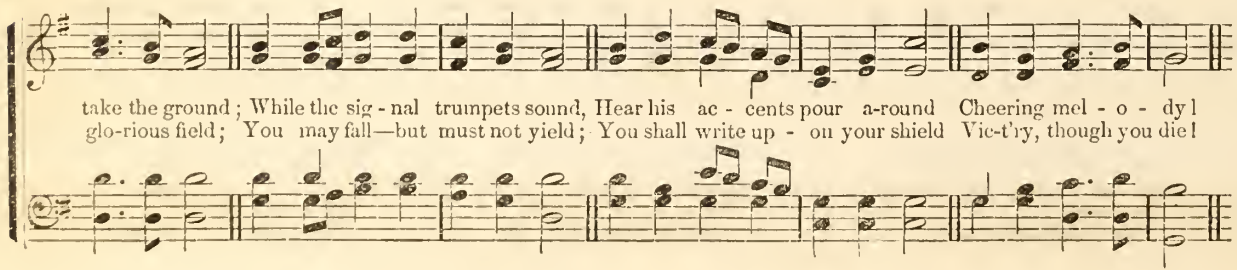
4.

Yes! that will joyful be;
Let the world her gifts recall;
There is bitterness in all:
Her joys are vanity!
Courage, dear ones of my heart!
Though it grieves us here to part,
There we shall joyful be!

ON TO VICTORY. 7s & 5s.

T. E. P.

1. Saints, for whom the Sav-iour bled, In your Captain's footsteps tread; Fol-low Je - sus, and be led On to vic - to - ry! See your foemen
2. Chris-tian sol - dier, on with me! Soon your en - e - mies must flee; Your re - ward be - fore you see Sparkling from on high! Bold-ly take the


take the ground; While the sig - nal trumpets sound, Hear his ac - cents pour a-round Cheering mel - o - dy!
glo-rious field; You may fall—but must not yield; You shall write up - on your shield Vic-t'ry, though you die!

3.

By the ransom which he gave,
By his triumph o'er the grave,
Trust his mighty power to save;
Firm and faithful be:
And when death's dark hour is nigh,
When the tear-drop dims the eye,
You shall, in the parting sigh,
Grasp the victory.

ANTHEM DEPARTMENT.

ALL YE PEOPLE. Christmas Song.

Moderato.

From the Oratorio of "Joshua," by HANDEL.

f
1. All ye... peo - ple, lift..... the voice, Raise..... the high vic - to - - rious song; Lo!..... he comes! let earth... re - joice,
2. Bless - ings num - ber - less..... he brings, Full..... sup - plies for ev - - ery need; Joy..... be - fore his pres - ence springs;
3. Pas - sion's clam- or now..... be still, Pride..... be hushed, and tu - mult cease, Love.... shall reign, and pure.... good will.
Original Words.
See, the.. con-quering he - - ro comes! Sound... the trum-pet, beat..... the drums; Sports pre - pare, and lau - - rel bring,
Heaven.... the loft - y strain..... pro - long; Lo! he... comes! let earth.... re - joice, Heaven the loft - y strain pro - long.
Balm..... is poured on hearts.... that bleed; Joy be - fore his pres - - ence springs, Balm.... is poured on hearts that bleed.
Lo!..... he comes! the Prince.... of Peace! Love shall reign and pure..... good will, Lo!..... he comes! the Prince... of Peace!
Songs..... of tri - umph to..... him sing. See, the.. con-quering he - - ro comes, Sound.... the trum-pet, beat ... the drums.

JOYFUL IN THE LORD. (Jubilate Deo.)

JAS. M. NORTH.

O.... be.. joy - ful in the Lord, all ye.. lands, all ye lands;

Andante.

O.... be.. joy - ful in the Lord, all ye lands, all ye lands; O... serve the Lord with

and come be - fore his pres - ence, his pres-ence with sing - ing; O serve the Lord with glad-ness, and come be - fore his

glad-ness, and come be - fore his pres- ence, his pres-ence with sing - ing; O serve the Lord with glad-ness, and come be - fore his

pres-ence, his pres - ence with a song.

Adagio. SOLO—Base.

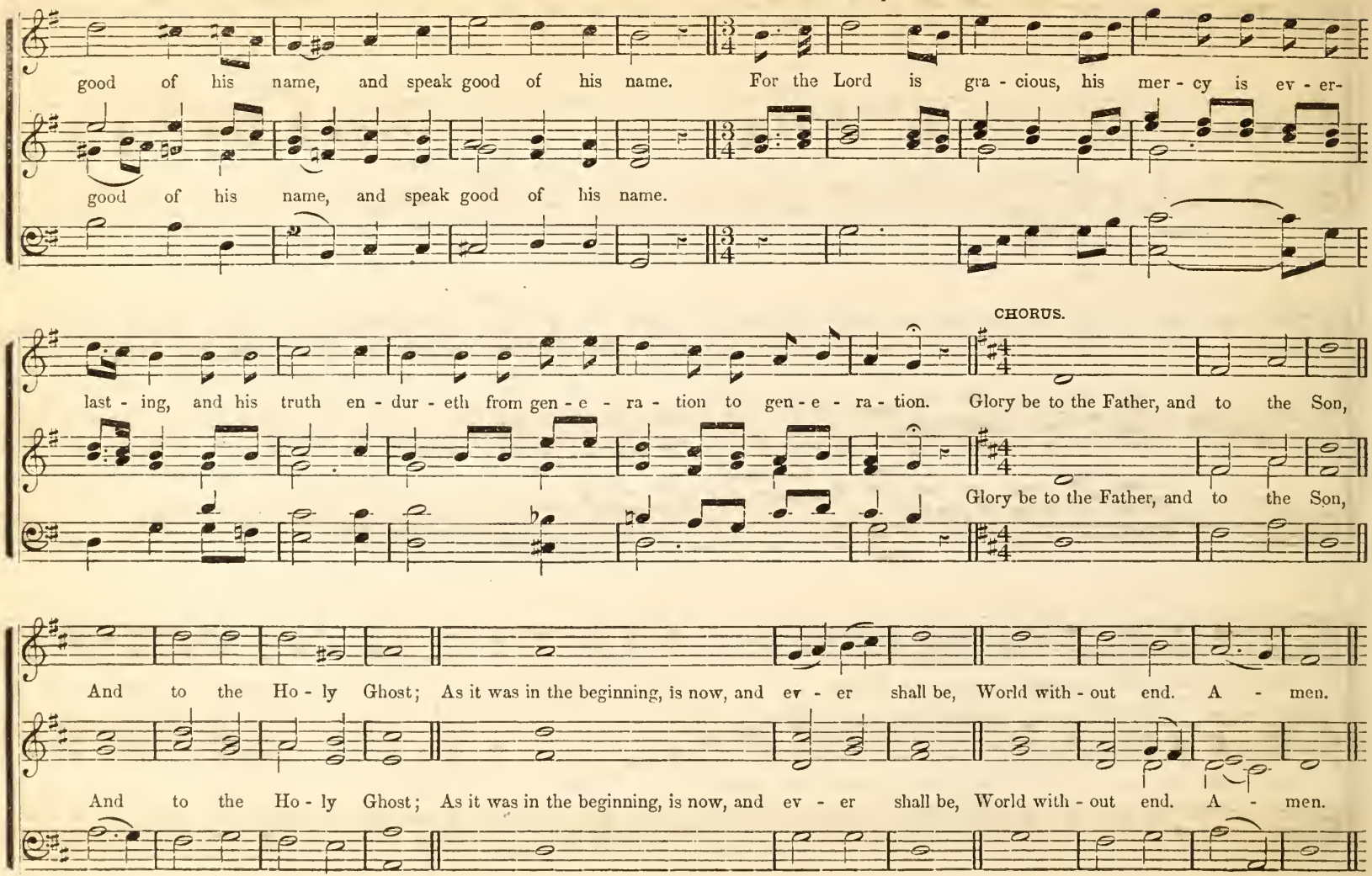
Know ye that the Lord he is

pres-ence, his pres - ence with a song.

God, it is he that made us, and not we our - selves, we are his peo - ple, and the sheep of his pas - ture.
Allegro.
O go your way in - to his gates with thanks-
O go your way in - to his gates with thanks-
giv - ing, and in - to his courts with praise. Be... thank-ful un - to him, and speak good of his name, and speak
giv - ing, and in - to his courts with praise. Be thankful un - to him, and speak good of his name, and speak

O BE JOYFUL IN THE LORD. Concluded.

Andante. SOLO—Soprano.


good of his name, and speak good of his name. For the Lord is gra - cious, his mer - cy is ev - er-
good of his name, and speak good of his name.
CHORUS.
last - ing, and his truth en - dur - eth from gen - e - ra - tion to gen - e - ra - tion. Glory be to the Father, and to the Son,
Glory be to the Father, and to the Son,
And to the Ho - ly Ghost; As it was in the beginning, is now, and ev - er shall be, World with - out end. A - men.
And to the Ho - ly Ghost; As it was in the beginning, is now, and ev - er shall be, World with - out end. A - men.

LIKE AS A FATHER. Anthem.

SOLO—Tenor.

Like as a fa - ther pit - i - eth his children, So the Lord pit-i-eth them that fear him; Like as a fa - ther pit - i - eth his

CHORUS.

child - ren, So the Lord pit - i - eth them that fear him. Like as a fa - ther, pit - i - eth his child - ren, So the

Like as a fa - ther pit - i - eth his child - ren, So the

Lord pit - i - eth them that fear him; Like as a fa - ther pit - i - eth his child - ren, So the Lord pit - i - eth them that fear him.

Lord pit - i - eth them that fear him; Like as a fa - ther pit - i - eth his child - ren, So the Lord pit - i - eth them that fear him.

ARISE, O LORD. Anthem for Dedication.

T. E. PERKINS.

With Dignity.

A - rise, O.. Lord, A - rise in - to thy rest, Thou and the ark

A - rise, O.. Lord, A - rise in - to thy rest,

A - rise, O Lord,..... A - rise, O Lord,.....

of thy strength,..... in - to thy rest, The ark of thy strength, the ark of thy strength, Thou

Thou and the ark.....

pp

A - rise, O Lord, in - to thy rest, The ark of thy strength, the ark of thy strength Thou

CHANT for QUARTETTE. *Do not hurry.*

and the ark, Thou and the ark of thy strength. 1. Behold! the most High dwelleth not in temples | made with | hands; || Heaven is my |

and the ark, Thou and the ark of thy strength. 2. What house will ye build for me,..... | saith the | Lord, || or..... |

Allegretto con Spirito.

throne, and | earth is my | footstool. Thou that dwell'st between the cher - u-bims, thou that dwell'st between the cher - u- bims, shine forth, shine forth, shine

what · is the | place of my | rest. Thou that dwell'st between the cher - u- bims, thou that dwell'st between the cher - u- bims, shine forth, shine forth, shine

SOLO. *Andante.*

forth, shine forth. I will not give sleep to mine eyes, nor slum-ber to mine eye-lids, un-til I find out a place for the Lord, ... a hab- i -

INST.

forth, shine forth.

SOLO.

- ta - tion for the Lord of Ja - cob. I will not give sleep to mine eyes, nor slumber to mine eye - lids, un-til I

CHORUS ACCOMP. *Rather subdued.*

I will not give sleep to mine eyes, to mine eyes, nor slumber to mine eye - lids,

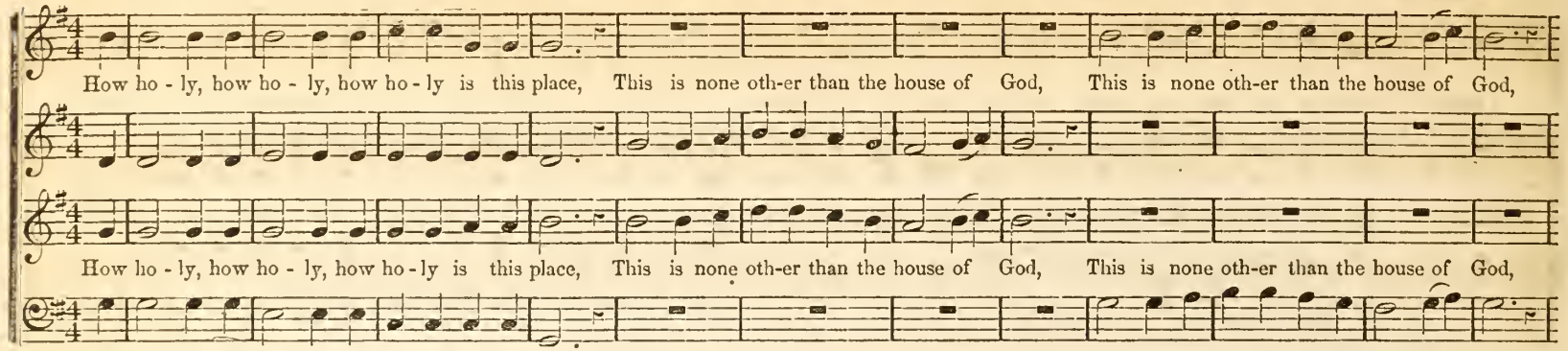
Allegro.
find out a place for the Lord, a hab-i - ta-tion for the Lord of Ja - cob
Un-til I find for the Lord, a hab-i - ta-tion for the Lord of Ja - cob. Bless - ed are they that dwell in thy house,
Bless - ed are they that dwell in thy house, that dwell in thy house, Bless - ed are they that dwell that dwell in thy house, O Lord,
Bless - ed are they that dwell in thy house, that dwell in thy house, Bless - ed are they that dwell that dwell in thy house, O Lord,
ff
For they will rejoice, they will re-joice in thee. to the Father, to the Son, and to the Ho-ly Ghost; Glory be to the
For they will rejoice, they will re-joice in thee. Glory be to the Father, Glory be to the Son, and to the Ho-ly Ghost; Glo-ry be to the

Fath-er, Glo-ry be to the Son, and to the Ho-ly Ghost, As it was in the be-gin-ning, is now, and ev-er shall be,
Fath-er, Glo-ry be to the Son, and to the Ho-ly Ghost, As it was in the be-gin-ning, is now, and ev-er shall be,
As it was in the be-gin-ning, As it was in the be-gin-ning, is now, and ev-er shall be, world without end, world without end, world
As it was in the be-gin-ning, As it was in the be-gin-ning, is now, and ev-er shall be, world without end, world without end, world
with-out end, A-men, A-men, A-men, A-men; world without end, world without end, world without end, A-men, A-men.
with-out end, A-men, A-men, A-men, A-men, A-men; world without end, world without end, world without end, A-men, A-men.

Largo. Reverentially.

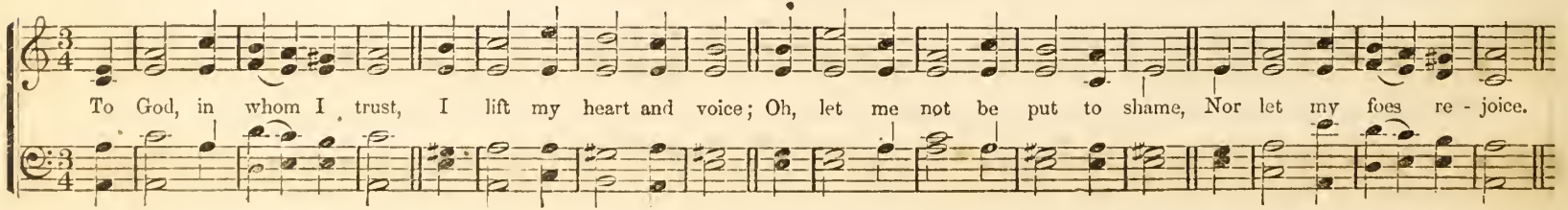
HOW HOLY IS THIS PLACE. Opening Piece.

T. E. PERKINS.


How ho - ly, how ho - ly, how ho - ly is this place, This is none oth-er than the house of God, This is none oth-er than the house of God,
How ho - ly, how ho - ly, how ho - ly is this place, This is none oth-er than the house of God, This is none oth-er than the house of God,

cres.
ff
mf
This is none oth - er than the house of God, And this the gate of heaven. This is none oth - er than the house of God,
cres.
ff
mf
This is none oth - er than the house of God, And this the gate of heaven. This is none oth - er than the house of God,

LITTLE MARLBOROUGH. S. M.



HOW HOLY IS THIS PLACE. Concluded.

m *dim.* *Slow and distinct.* *ritard.*

This is none oth - er than the house of God, And this the gate of heaven. How ho - ly, how ho - ly, how ho - ly is this place.

This is none oth - er than the house of God, And this the gate of heaven. How ho - ly, how ho - ly, how ho - ly is this place.

"WEEP NO MORE."

Moderato Espressivo. SOLI. TUTTI. German Coll.

1. Weep no more, weep no more, O ye broken-heart-ed, O'er the dear one gone; Say o'er the de-part-ed, Lord, thy will be done. Weep no more, weep no more, weep no more.

2. Weep no more, weep no more, Tears are un-a - vail-ing, Which in-ces-sant flow; Christ, the all-pre-vail-ing, Seeks to heal thy wo. Weep no more, weep no more, weep no more.

3. Weep no more, weep no more, That which God hath taken, Once in kindness giv'n, He hath not for-sak- en, But remov'd to heaven. Weep no more, weep no more, weep no more, weep no more.

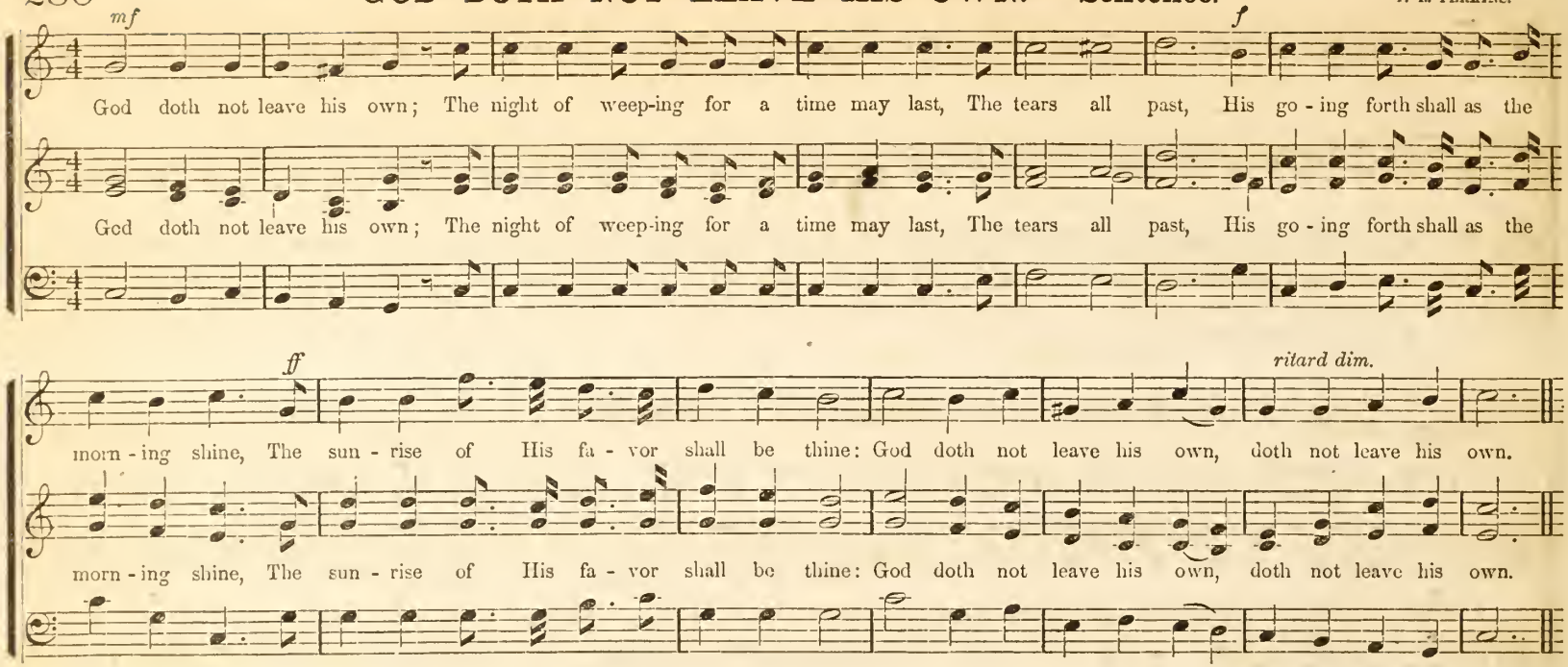
LISBON. S. M.

READ.

Welcome, sweet day of rest, That saw the Lord arise; Welcome to this re-viv-ing breast, And these rejoicing eyes; Welcome to this re-viv-ing breast, And these rejoicing eyes.

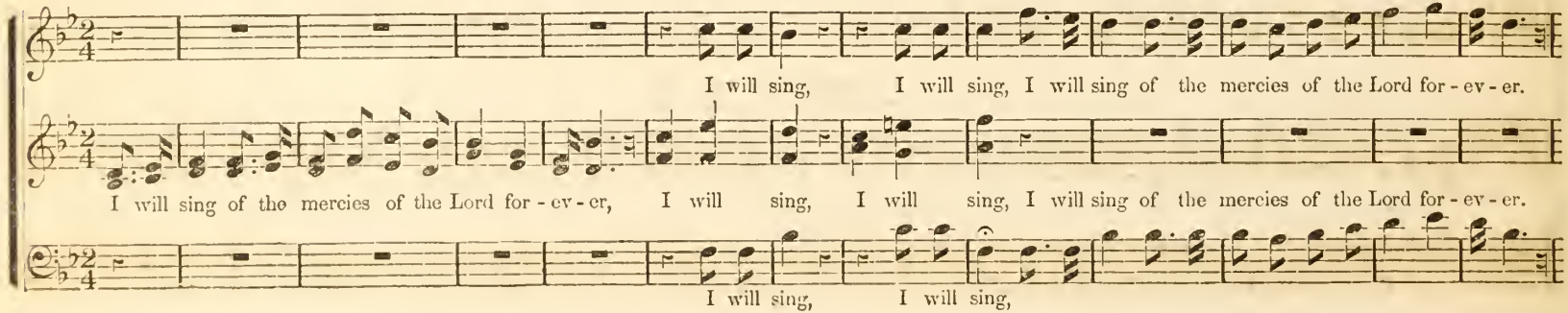
GOD DOTH NOT LEAVE HIS OWN. Sentence.

T. L. PERKINS.


mf
f
God doth not leave his own; The night of weep-ing for a time may last, The tears all past, His go - ing forth shall as the
God doth not leave his own; The night of weep-ing for a time may last, The tears all past, His go - ing forth shall as the
ff
ritard dim.
morn - ing shine, The sun - rise of His fa - vor shall be thine: God doth not leave his own, doth not leave his own.
morn - ing shine, The sun - rise of His fa - vor shall be thine: God doth not leave his own, doth not leave his own.

I WILL SING. Anthem.

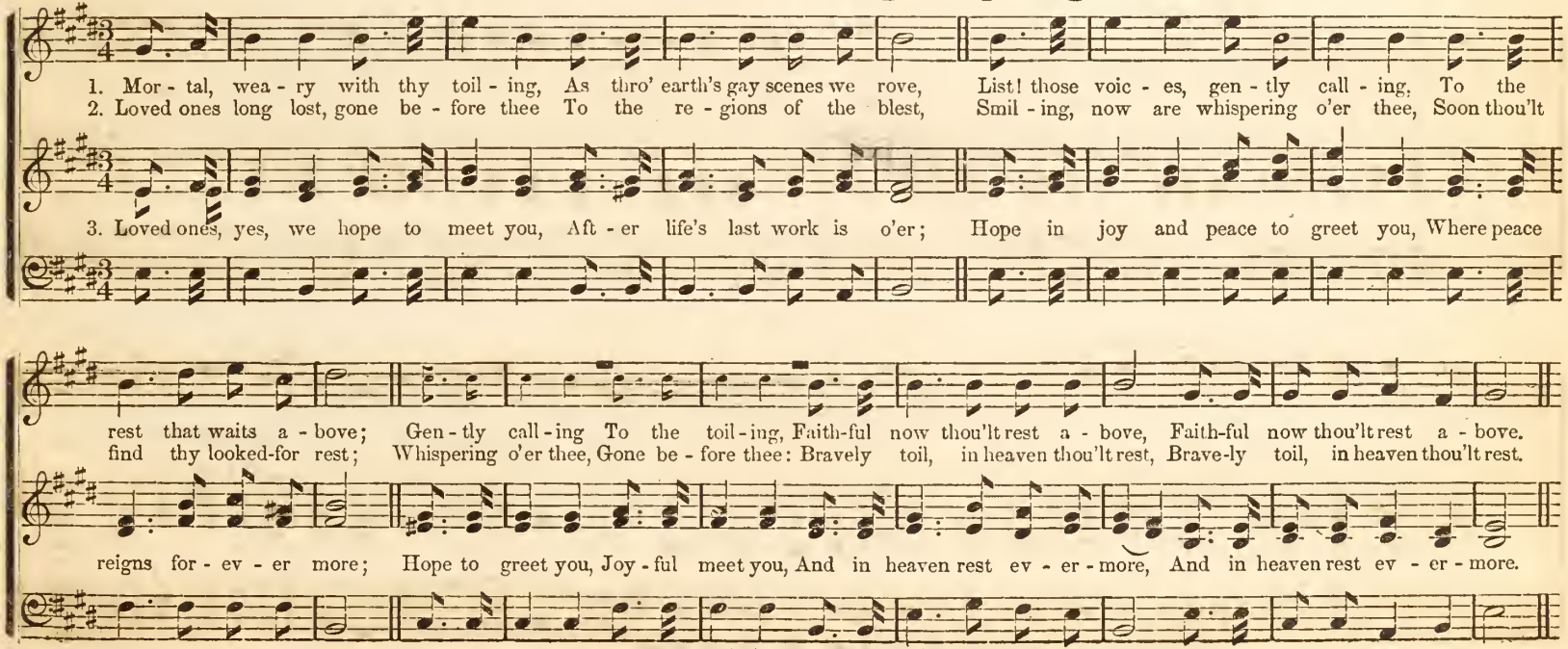
W. G. BOLT.


I will sing, I will sing, I will sing of the mercies of the Lord for - ev - er.
I will sing of the mercies of the Lord for - ev - er, I will sing, I will sing, I will sing of the mercies of the Lord for - ev - er.
I will sing, I will sing,

I will sing, I will sing; With my mouth will I..... make known thy faithfulness, thy faithfulness un-to all gen-e-ra-tions, A-men.
I will sing, I will sing; With my mouth will I make known thy faith-ful-ness un-to all gen-e-ra-tions, A-men.
With my mouth will I make known thy faith - - - ful - ness,

HEAVENLY REST. Closing or Opening Piece.

J. M. PELTON. By permission.


1. Mor-tal, wea-ry with thy toil-ing, As thro' earth's gay scenes we rove, List! those voic-es, gen-tly call-ing, To the
2. Loved ones long lost, gone be-fore thee To the re-gions of the blest, Smil-ing, now are whispering o'er thee, Soon thou'lt
3. Loved ones, yes, we hope to meet you, Aft-er life's last work is o'er; Hope in joy and peace to greet you, Where peace
rest that waits a-bove; Gen-tly call-ing To the toil-ing, Faith-ful now thou'lt rest a-bove, Faith-ful now thou'lt rest a-bove.
find thy looked-for rest; Whispering o'er thee, Gone be-fore thee: Bravely toil, in heaven thou'lt rest, Brave-ly toil, in heaven thou'lt rest.
reigns for-ev-er more; Hope to greet you, Joy-ful meet you, And in heaven rest ev-er-more, And in heaven rest ev-er-more.

SEEK YE THE LORD. Motette.

THEO. E. PERKINS.

Moderato. *pp* *p*

Seek ye the Lord while he may be found, Seek ye the Lord,..... Call ye up-on him while he is near, Call ye up-on him

Seek ye the Lord while he may be found, Seek ye the Lord while he may be found; Call ye up-on him while he is near, Call ye up-on him

SOLO—Baritone. *ff* CHORUS, in Unison.

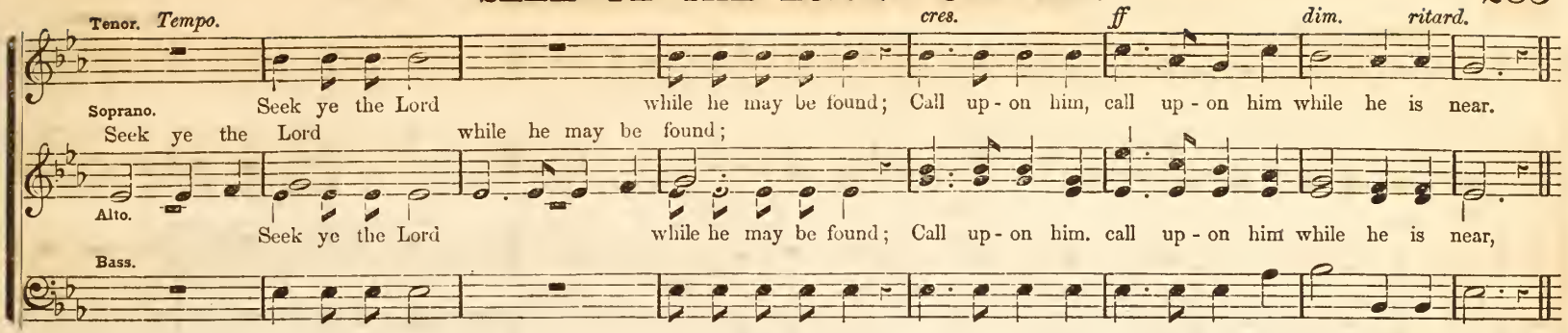
while he is near. Let the wick-ed for-sake his way, Let the un-righteous man for-sake his thoughts. Let him re-turn

while he is near. Let him re-turn

SOLO.—Tenor. *mf* *rit.*

un-to the Lord, He will have mer-cy, he will have mer-cy, He will have mer-cy and a-bun-dant-ly par-don.

un-to the Lord,


Tenor. Tempo.
cres.
ff
dim.
ritard.
Soprano.
Seek ye the Lord while he may be found; Call up - on him, call up - on him while he is near.
Seek ye the Lord while he may be found;
Alto.
Seek ye the Lord while he may be found; Call up - on him. call up - on him while he is near,
Bass.

VESPER HYMN.

Andantino.
SOLO.
SOLI.
Russian Air.
1. Hark! the ves- per hymn is steal- ing, O'er the wa- ters soft and clear; Near-er yet and near-er peal-ing, Now it bursts up - on the ear:
2. Now like moon-light waves re-treat-ing, To the shore it dies a - long; Now like an - gry surg-es meeting, Breaks the min-gled tide of song:
Ju - bi - la - te, A - men, A - men,
TUTTI.
SOLI. p
Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men. Far - ther now, now far - ther steal- ing, Soft it fades up - on the ear.
Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men. Hush a - gain like waves re- treat - ing, To the shore it dies a - long.
Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men. Ju - bi - la - te, A - men, A - men.

PRAY FOR THE PEACE OF JERUSALEM. Motet.

Slowly.

By permission.

Pray for the peace of Je - ru - sa - lem: They shall pros - per that love..... thee.

Peace be with - in thy

mp *mp* *dim.*

Pray for the peace of Je - ru - sa - lem: They shall pros - per that love..... thee.

Peace be with -

Peace be with- in, with - in thy

| 1*st.* | 2*nd.*

Peace be with- in thy walls, And pros- per - i - ty with - in thy pal - a - ces. ces. Hal - le - lu - jah, Hal - le - lu - jah.

walls, with - in thy walls, *cres.*

| 1*st.* | 2*nd.* *f*

Hal - le - lu - jah.

in, with - in thy walls, And pros-per - i - ty with-in thy pal - a - ces. ces. Hal - le - lu - jah, Hal - le - lu - jah.

walls,

MISSIONARY HYMN. 7s & 6s.

Dr. L. MASON.

1. From Greenland's i - cy mount-ains, From In - dia's co - ral strand, Where Af - ric's sun - ny fount - ains Roll down their gold- en sand; From
2. What though the spi - cy breez - es, Blow soft o'er Ceylon's isle—Though ev - ery pros-pect pleas - es, And on - ly man is vile!— In

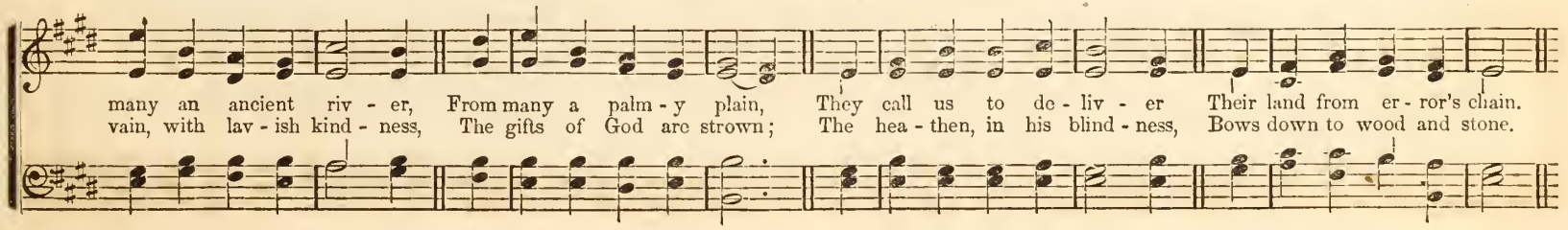
THEY THAT SOW IN TEARS. Motet.

Moderato.

Subject from the German. T. E. PERKINS.

They that sow in tears,... they shall reap in joy;
He that go-eth forth and weepeth, bearing precious, precious seed,
He that go-eth forth and weep - eth, bearing precious seed, precious seed,
They that sow in tears,... they shall reap in joy; He that go-eth forth and weep - eth, bearing precious seed, precious seed,
He that go-eth forth and weepeth, bearing precious seed, precious seed,
He that go - eth forth and weep-eth, bear - ing precious seed,... Shall doubtless come a-gain with re-joic-ing, bring- ing his sheaves with him.
He that go - eth forth and weep-eth, bear - ing precious seed,... Shall doubtless come a - gain with re - joic-ing, bring - ing his sheaves with him.

MISSIONARY HYMN. Concluded.


many an ancient riv - er, From many a palm - y plain, They call us to de - liv - er Their land from er - ror's chain.
vain, with lav - ish kind - ness, The gifts of God are strown; The hea - then, in his blind - ness, Bows down to wood and stone.

FORGIVE OUR TRANSGRESSIONS.

J. M. NORTH.

SOLO. Bass or Alto.

For - give our trans-gres-sions, O Fa - - ther, we pray,.... And grant us thy grace,.... on this thy ho - ly day.....

Alto.

Organ.

DUET. Soprano.

O Fa - ther, hear us, hear us, while we pray:..... Grant us thy peace, O Lord; grant us thy peace, O Lord.

Alto.

VARINA. C. M. Double.

Not too Fast.

From "Root and Sweetzer's Coll." By permission.

1. There is a land of pure de-light, Where saints im-mor - tal reign; In - fin - ite day excludes the night, And pleas-ures ban - ish pain.
2. Sweet fields beyond the swell-ing flood, Stand dress'd in liv - ing green; So to the Jews old Ca-naan stood, While Jor - dan rolled between.

FORGIVE OUR TRANSGRESSIONS. Concluded.

QUARTETTE or CHORUS.

For - give our trans-gres-sions, O Fa - ther, we pray,.... And grant us thy grace..... on this thy ho - ly day.....

For - give our trans-gres-sions, O Fa - ther, we pray,.... And grant us thy grace..... on this thy ho - ly day.....

O Fa-ther, hear us, hear us, while we pray..... Grant us thy peace, O Lord; Grant us thy peace, O Lord....

O Fa - ther, hear us, Grant us thy peace, O Lord.....

O Fa - ther, hear us, hear us, while we pray,.... Grant us thy peace, O Lord; grant us thy peace, O Lord.....

VARINA. C. M. Concluded.

2. There ev - er-last - ing spring a-bides, And nev - er-withering flowers; Death, like a nar-row sea, di-vides This heavenly land from ours.
4. But timorous mor-tals start and shrink, To cross this nar - row sea; And lin - ger, shivering, on the brink, And fear to launch a - way.

WAKE THE SONG. Hymn Anthem.

Con Spirito. *Fine.* THEODORE E. PERKINS.

Wake the song, the song of Ju - bi - lee, Wake the song, the song of Ju - bi - lee, { Let it ech - o o'er the sea, Let it ech - o
Now is come the prom-ised hour, Je - sus reigns with

Wake the song, the song of Ju - bi - lee, Wake the song, the song of Ju - bi - lee, { Let it ech - o o'er the sea, Let it ech - o
Now is come the prom-ised hour, Je - sus reigns with

D. C.

o'er the sea, { All ye na-tions, join and sing, Christ of lords and kings is King; Let it sound from shore to shore, Je - sus reigns for - ev - er-more.
sovereign power.

o'er the sea, { All ye na-tions, join and sing, Christ of lords and kings is King; Let it sound from shore to shore, Je - sus reigns for - ev - er-more.
sovereign power.

Don't hurry.

Now the des - ert lands re - joice, And the na - tions join their voice; Yes, the whole cre - a - tion sings, Je - sus is the King of kings.

Now the des - ert lands re - joice, And the na - tions join their voice; Yes, the whole cre - a - tion sings, Je - sus is the King of kings.

Staccatto. 1st time f, 2d time pp.
ff
Wake the song, the song of Ju - bi - lee, Let it ech - o o'er the sea; Wake the song, wake the song, wake the song, the song of
Wake the song, the song of Ju - bi - lee, Let it ech - o o'er the sea; Wake the song, wake the song, wake the song of
Wake the song, wake the song, wake the song, the song of
Staccatto.
Ju - bi - lee; Wake the song, wake the song, wake the song, the song of Ju - bi - lee, Let it ech - o, let it ech - o, let it
Ju - bi - lee; Wake the song, wake the song, wake the song, the song of Ju - bi - lee, Let it ech - o, let it ech - o, let it
Ju - bi - lee; Wake the song, wake the song, wake the song,
ritard. a little.
ech - o, let it ech - o, let it ech - o o'er the sea, Let it ech - o o'er the sea, let it ech - o o'er the sea.
ech - o, let it ech - o, let it ech - o o'er the sea, Let it ech - o o'er the sea, let it ech - o o'er the sea.

LO, MY SHEPHERD IS DIVINE. Quartette or Chorus.

Slow and gentle. HAYDN.

Treble. Tenor.

Lo, my Shepherd is divine, How can I want when he is mine? Lo, my Shep-herd is di-vine,

Alto. Base.

Tenor.

How can I want when he is mine, when he is mine? By the stream that wan-ders slow, Through the

Alto.

Treble.

How can I want when he is mine, when he is mine? By the stream that wan-ders slow, Through the

Base. Sym.

CONWAY. C. M.

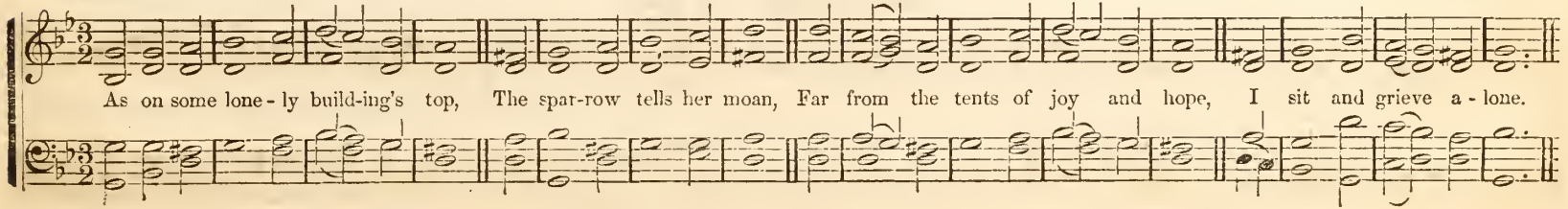
Allegretto.

Come, let us join our cheerful songs, With angels round the throne; Ten thousand thousand are their tongues, Ten thousand thousaud are their tongues, But all their joys are one.

meads where flow - 'rets grow, He lead - eth me, he lead - eth me, and there I rest In peace di - vine - ly
meads where flow - 'rets grow,..... He lead - eth me, and there I rest In love and peace di - vine - ly
He lead - eth me, and there In love and peace,
blest, In love, in love and peace di - vine - ly blest.
blest, In love, in love and peace di - vine - ly blest.
Sym.

BURFORD. C. M.

Moderato. PURCELL, 1690.



LO, MY SHEPHERD IS DIVINE. Continued.

Lo, my Shep - herd is di - vine, How can I want when he is
Lo, my Shep - herd is di - vine, How can I want when he is mine? By..
Lo, my Shep - herd is di - vine, How can I want when he is mine? By..
Lo, my Shep - herd is di - vine, How can I want when he is
mine? By..... the stream that wan - ders slow, that wan-ders slow, Through the meads where flow - - - - 'rets grow,
..... the stream that wan - ders slow, wan - - - - ders slow,
..... the stream that wan - ders slow, that wan - ders, wan-ders slow, Through the meads where flow - - - - 'rets grow, He
mine? By the stream that wan - ders slow, wan - ders slow,

DEVIZES. C. M.

TUCKER.

Come, let us join our cheerful songs, With angels round the throne; Ten thousand thousand are their tongues, But all their joys are one, But all their joys are one.

He lead - - - - eth me, he lead - eth me, and there I rest, In love and peace di - vine - ly
lead - - - - eth me, he lead - eth me, and there, and there I rest, In love and peace di - vine - ly
lead - eth me. He lead-eth me,
blest, In love and peace, in love and peace, In love and peace di - vine - ly blest.
blest, In love and peace di - vine - ly blest, In love and peace di - vine - ly blest.

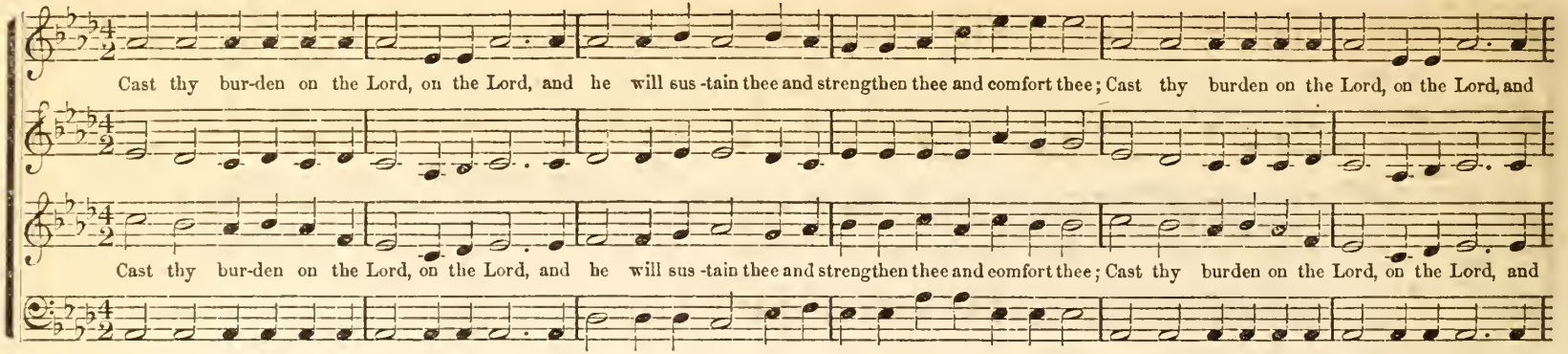
MEDFIELD. C. M.

W. MATHER.

294 *Andante. Earnestly.*

CAST THY BURDEN ON THE LORD.

T. E. PERKINS.

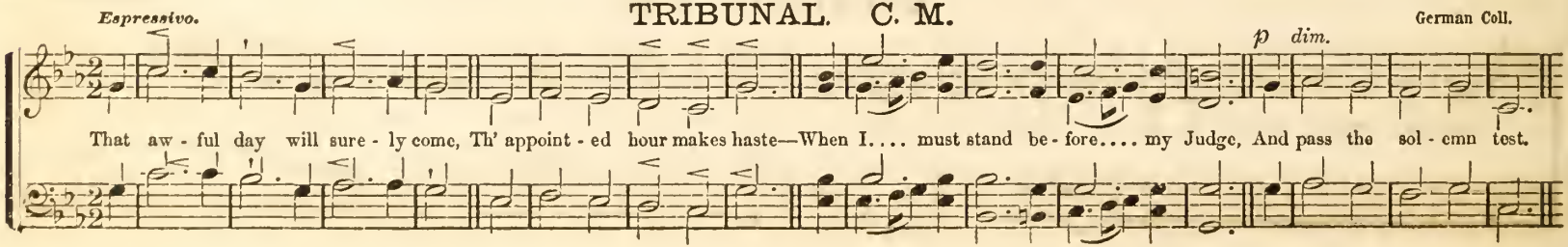

Cast thy bur-den on the Lord, on the Lord, and he will sus-tain thee and strengthen thee and comfort thee; Cast thy burden on the Lord, on the Lord, and
Cast thy bur-den on the Lord, on the Lord, and he will sus-tain thee and strengthen thee and comfort thee; Cast thy burden on the Lord, on the Lord, and

2d time ritard.
he will sus- tain thee and strengthen thee and comfort thee; Cast thy bur - den on the Lord, and he will sus-tain thee and comfort thee and strengthen thee.
he will sus- tain thee and strengthen thee and comfort thee; Cast thy bur - den on the Lord, and he will sus-tain thee and comfort thee and strengthen thee.

Espressivo.

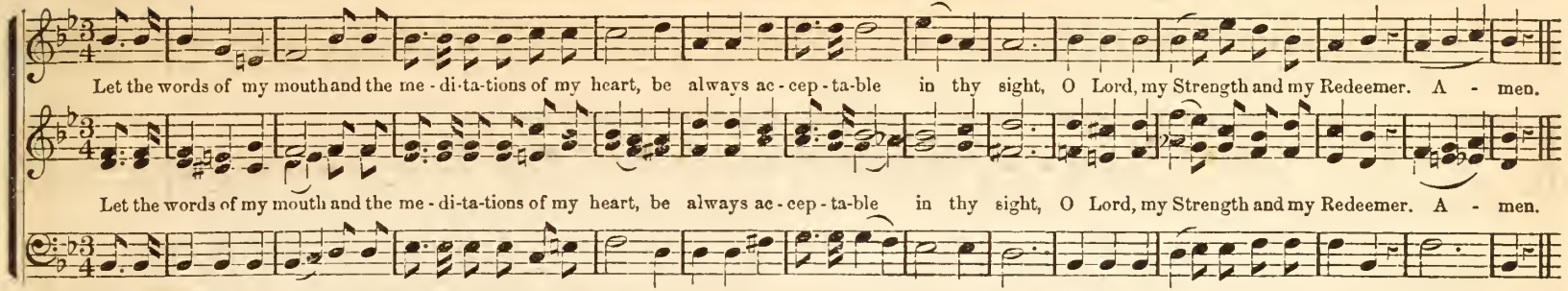
TRIBUNAL. C. M.

German Coll.


p dim.
That aw - ful day will sure - ly come, Th' appoint - ed hour makes haste—When I.... must stand be - fore.... my Judge, And pass the sol - emn test.

LET THE WORDS OF MY MOUTH. Sentence.

W. F. SHERWIN. May 17th 1867.


Let the words of my mouth and the me - di-ta-tions of my heart, be always ac - cep - ta-ble in thy sight, O Lord, my Strength and my Redeemer. A - men.
Let the words of my mouth and the me - di-ta-tions of my heart, be always ac - cep - ta-ble in thy sight, O Lord, my Strength and my Redeemer. A - men.

THE LORD IS IN HIS HOLY TEMPLE. (Men's Voices.)

WRITTEN FOR HIS FRIEND HENRY FOLSOM.

J. E. GOULD.

Larghetto esp.
1st Tenor.
2d Tenor.
1st & 2d Base.
The Lord is in his ho - ly tem - ple, The Lord is in his ho - ly tem - ple, Let all the earth keep
The Lord is in his ho - ly tem - ple, The Lord is in his ho - ly tem - ple, Let all the earth keep
Let all the earth,
si - lence be - fore him, Let all the earth keep si - lence be - fore him, keep si - lence be - fore him.
si - lence be - fore him, Let all the earth, Let all the earth keep si - lence be - fore him, keep si - lence be - fore him.
keep si - lence..... be - fore him.
Vivo.
tem.
cal - - - en - - - do.

296 *Maestoso.* "WITH ONE CONSENT." Psalm. From MEHUL'S "Joseph in Egypt."

CHORUS of Men.

1. With one con-sent, let all the earth To God their cheer-ful voie - es raise; Glad homage pay, with aw - ful mirth, And sing be - fore him songs of praise.

CHORUS of Women.

2. Oh, en - ter ye his tem - ple gate, Then to his courts de-vout-ly press; And still your grateful hymns re - peat, And still his name with prais - es bless.

DOUBLE CHORUS of Men & Women. | 1st. | 2d.

3. { For he's the Lord..... su-preme-ly good, His mer-cy is for - ev - er sure; / His truth which al - - - - ways firm - ly [*Omit*..... } stood, To end - less a - ges shall en - dure.

3. { For he's the Lord, su - premely good, His mer-cy is for - ev - er sure; / His truth which always firm-ly [*Omit*..... } stood, To end - less a - ges shall en - dure.

3. { For he's the Lord..... su-preme-ly good, His mer-cy is for - ev - er sure; / His truth which al - - - - - - - - ways firm-ly [*Omit*..... } stood, To end - less a - ges shall en - dure.

Andante. *Allegro Moderato.*

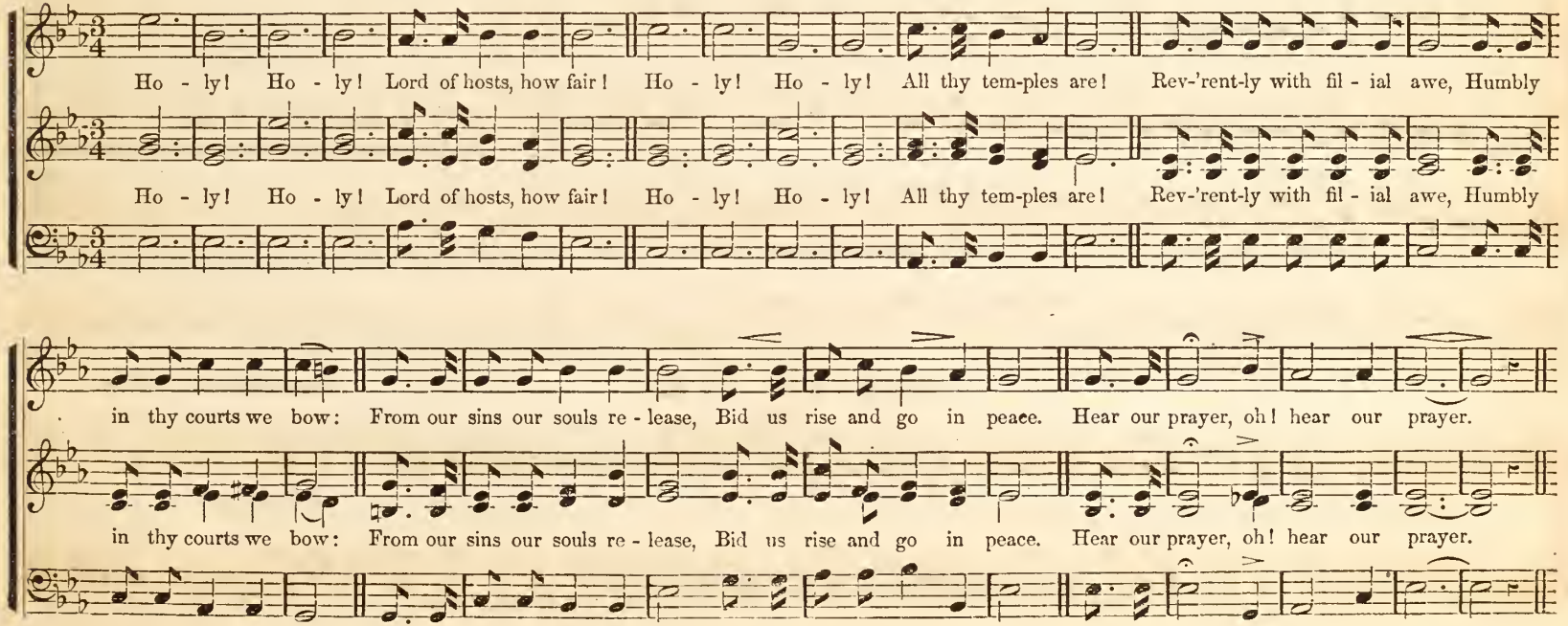
Un - to thee, O God, do we give thanks, Un - to thee, O God, do we give thanks; For that thy
Un - to thee, O God, do we give thanks, Un - to thee, O God, do we give thanks; For that thy name is near, ...
name is near, Thy wondrous works declare; For that thy name is near, ... Thy wondrous works declare, Thy
.... Thy wondrous works declare, Thy wondrous works declare; For that thy name is near, Thy
wondrous works declare; For that thy name, thy name is near, Thy wondrous works, thy wondrous works declare. Un - to thee, O God, do we give
wondrous works declare; For that thy name, thy name is near, Thy wondrous works, thy wondrous works declare. Un - to thee, O God, do we give

Allegro.
thanks, Un- to thee, O God, do we, do we give thanks. I will sing praises to the God of Ja- cob, I will sing prais - - es,
thanks, Un- to thee, O God, do we, do we give thanks. I will sing praises to the God of Ja- cob, I will sing praises,
I will sing praises..... to the God of Ja- cob,
I will sing praises to the God of Ja- cob, I will sing praises, I will sing praises to the God of Ja - cob, I will sing
I will sing prais - - es to the God of Ja- cob, I will sing prais - - es to the God of Ja - cob, I will sing
I will sing praises to the God of Ja- cob, I will sing praises, I will sing praises to the God of Ja - cob,
prais-es, I will sing prais-es, I will sing prais-es to the God of Ja- cob, will sing praises, will sing praises, I will sing
prais-es, I will sing prais-es, I will sing prais-es to the God of Ja- cob, will sing praises, will sing praises, I will sing
I will sing praises, I will sing praises,

prais-es to the God of Ja-cob, I will sing praises to the God of Ja-cob, to the God of Ja-cob, A-men, A-men.
I will sing prais - - es
prais-es to the God of Ja-cob, I will sing praises to the God of Ja-cob, to the God of Ja-cob, A-men, A - men.

HOLY! HOLY! LORD OF HOSTS. Opening Piece.

J. M. PELTON. By permission.


Ho - ly! Ho - ly! Lord of hosts, how fair! Ho - ly! Ho - ly! All thy tem-ples are! Rev-'rent-ly with fil - ial awe, Humbly
Ho - ly! Ho - ly! Lord of hosts, how fair! Ho - ly! Ho - ly! All thy tem-ples are! Rev-'rent-ly with fil - ial awe, Humbly
in thy courts we bow: From our sins our souls re - lease, Bid us rise and go in peace. Hear our prayer, oh! hear our prayer.
in thy courts we bow: From our sins our souls re - lease, Bid us rise and go in peace. Hear our prayer, oh! hear our prayer.

IF THOU, LORD, SHOULDST MARK. Anthem.

Moderato. T. E. P.

If thou, Lord, shouldst mark our in - i - qui-ties, If thou, Lord, shouldst mark our in- i - qui-ties, O Lord, who shall stand, O Lord, who shall stand?

p *mf* *cres.* *f* *dim.*

If thou, Lord, shouldst mark our in - i - qui-ties, If thou, Lord, shouldst mark our in- i - qui-ties, O Lord, who shall stand, O Lord, who shall stand?

O Lord, who shall stand?

Our help is in the Lord, for thee, O Lord, we wait: Our trust is in the Lord, who made heav'n and earth. 1. I will lift up mine eyes unto the hills from whence.....

2. He will not suffer thy foot to be moved, he that keepeth thee

Our help is in the Lord, for thee, O Lord, we wait; Our trust is in the Lord, who made heav'n and earth. 3. The Lord is thy keeper, the Lord is thy shade upon thy

4. The Lord shall preserve thee from all evil, He shall pre -

PHUVAH. C. M.

German Choral of the 17th Century.

I love the Lord: he heard my cries, And pit - ied ev - ery groan; Long as I live, when troubles rise, I'll hast- en to his throne.

Allegro.

cometh my | help, ‖ My help cometh from the Lord who made..... | heav - en | and..... | earth.

will not | slumber. ‖ Behold, he that keepeth Israel shall neither..... | slum- ber | nor..... | sleep. They that trust in the

right | hand. ‖ The sun shall not smite thee by day, nor the..... | moon.... | by..... | night. They that trust in the Lord shall
- serve thy | soul. ‖ { The Lord shall preserve thy going out and thy coming in, from this time forth, and..... } | even for- | ev - er | more. They that trust in the Lord shall

| *1st time.* | *2nd time.* *ritard.*

They that trust in the Lord shall be as mount Zi - on, which can - not be mov - ed, moved; which a - bid - eth for ev - er, which a - bid - eth for ev - er.

Lord shall be as mount Zi - on which can - not be mov - ed.

be as mount Zi - on, which can - not be mov - ed, moved; which a - bid - eth for ev- er, which a - bid - eth for ev - er.

Chant.

PATMOS. C. M.

Gregorian.

Sing to the Lord, ye dis - tant lands, Ye tribes of ev - ery tongue: His new dis -cov - ered grace de-mands A new and no - bler song.

BLESSED ARE THE PURE.

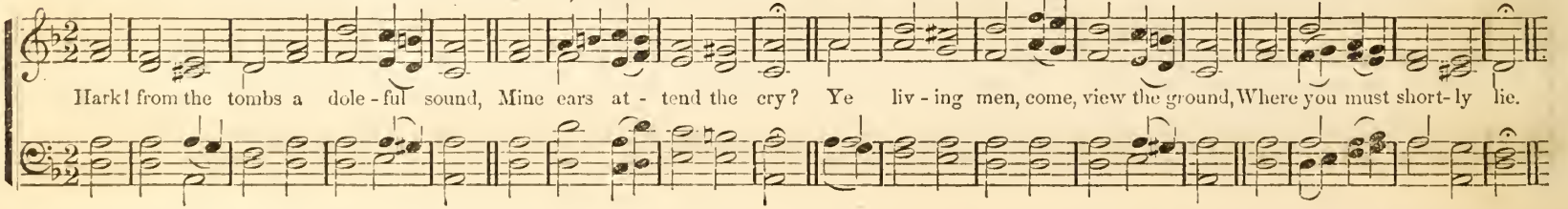
J. M. NORTH.

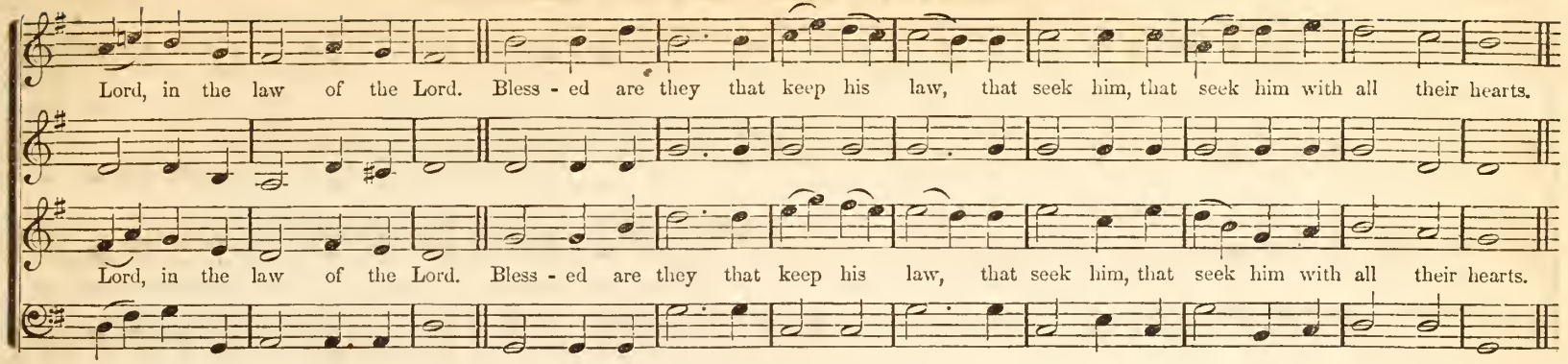
Bless - ed are the pure, the pure in the way, who walk in the law, in the law of the Lord. Bless - ed are the
Bless - ed are the pure, the pure in the way, who walk in the law, in the law of the Lord. Bless - ed are the
pure, the pure in the law, who walk in the law, the law of the Lord, who walk in the law, in the law of the
pure, the pure in the law, who walk in the law, the law of the Lord, who walk in the law, in the law of the

Slow.

BANGOR. C. M.

RAVENSCROFT.




Lord, in the law of the Lord. Bless - ed are they that keep his law, that seek him, that seek him with all their hearts.
Lord, in the law of the Lord. Bless - ed are they that keep his law, that seek him, that seek him with all their hearts.

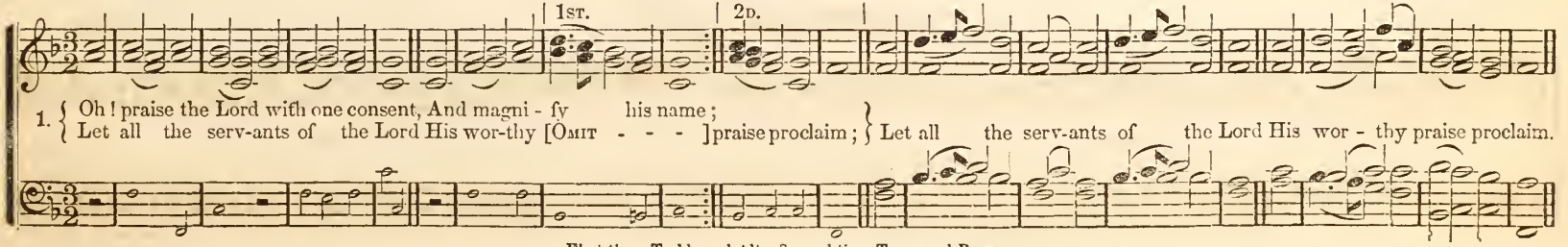
THE LORD IS MERCIFUL.

T. E. PERKINS.

The Lord is mer - ci - ful, is mer - ci - ful and gra - cious, The Lord is mer - ci - ful, is mer - ci - ful and gra - cious,
The Lord is mer - ci - ful, is mer - ci - ful and gra - cious, The Lord is mer - ci - ful, is mer - ci - ful and gra - cious,

WAREHAM. C. M.

Allegro. Dr. ARNOLD.


1ST.
2D.
1. Oh! praise the Lord with one consent, And magni - fy his name;
Let all the serv-ants of the Lord His wor-thy [OMIT - - -]praise proclaim;
Let all the serv-ants of the Lord His wor - thy praise proclaim.

First time, Treble and Alto, Second time Tenor and Base.

THE LORD IS MERCIFUL. Concluded.

Fine.

slow to an - ger and plen - te - ous in mer - cy, slow to an - ger and plen - te - ous in mer-cy. He will not always chide,

slow to an - ger and plen - te - ous in mer - cy, slow to an - ger and plen - te - ous in mer-cy. He will not always chide,

D. C.

nei - ther will he keep his an - ger for ev - er; He will not al - ways chide, nei- ther will he keep his an - ger for ev - er.

nei - ther will he keep his an - ger for ev - er; He will not al - ways chide, nei- ther will he keep his an - ger for ev - er.

Firm.

SWANWICK. C. M.

LUCAS.

Talk with us, Lord, thy - self reveal, While here o'er earth we rove; Speak to our hearts, and let us feel The kindling of thy love, The kindling of thy love.

O PRAISE GOD IN HIS HOLINESS. Anthem.

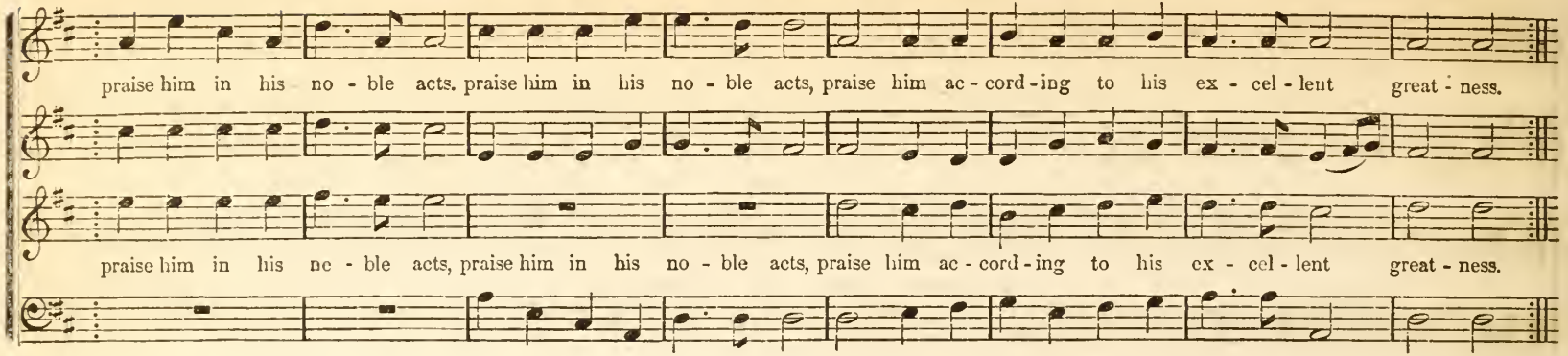
Firm and spirited. Dr. JOHN CLARKE.

O praise God in his ho - li - ness, O praise God in his ho - li - ness, O praise God, praise
O praise God in his ho - li - ness, O praise God, praise God in his ho - li - ness,
O praise God in his ho - li - ness, in his ho - li - ness, O praise God, praise
O praise God in his ho - li - ness, O praise God,..... praise
God in his ho - li - ness, praise him in the fir - ma-ment of his power, praise him in the fir - ma - ment of his power,
God in his ho - li - ness, praise him in the fir - ma - ment of his power,
God in his ho - li - ness, praise him in the fir - mament of his power,

CHINA. C. M.

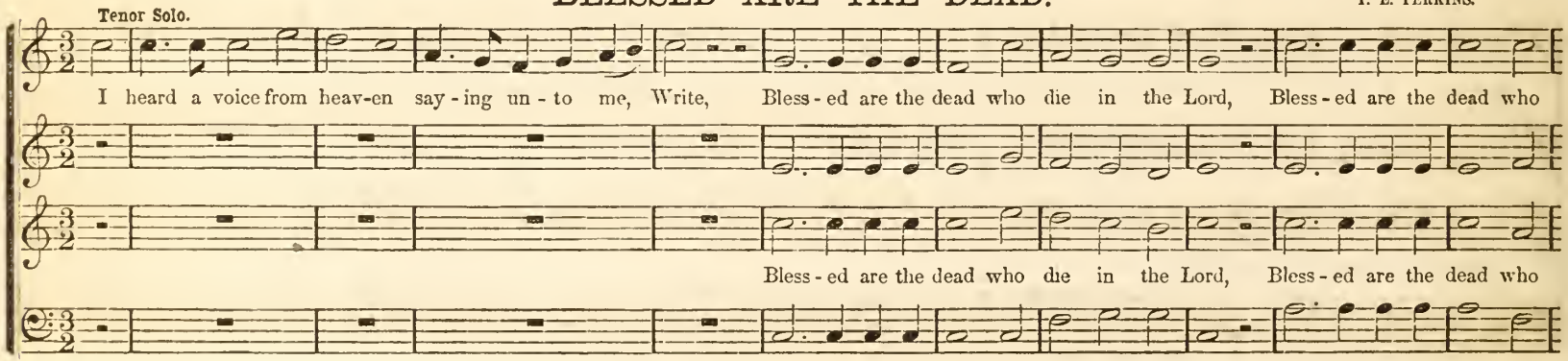
Andantino. SWAN.

O PRAISE GOD IN HIS HOLINESS. Concluded.


praise him in his no - ble acts. praise him in his no - ble acts, praise him ac - cord - ing to his ex - cel - lent great - ness.
praise him in his no - ble acts, praise him in his no - ble acts, praise him ac - cord - ing to his ex - cel - lent great - ness.

BLESSED ARE THE DEAD.

T. E. PERKINS.


Tenor Solo.
I heard a voice from heav-en say - ing un - to me, Write, Bless - ed are the dead who die in the Lord, Bless - ed are the dead who
Bless - ed are the dead who die in the Lord, Bless - ed are the dead who

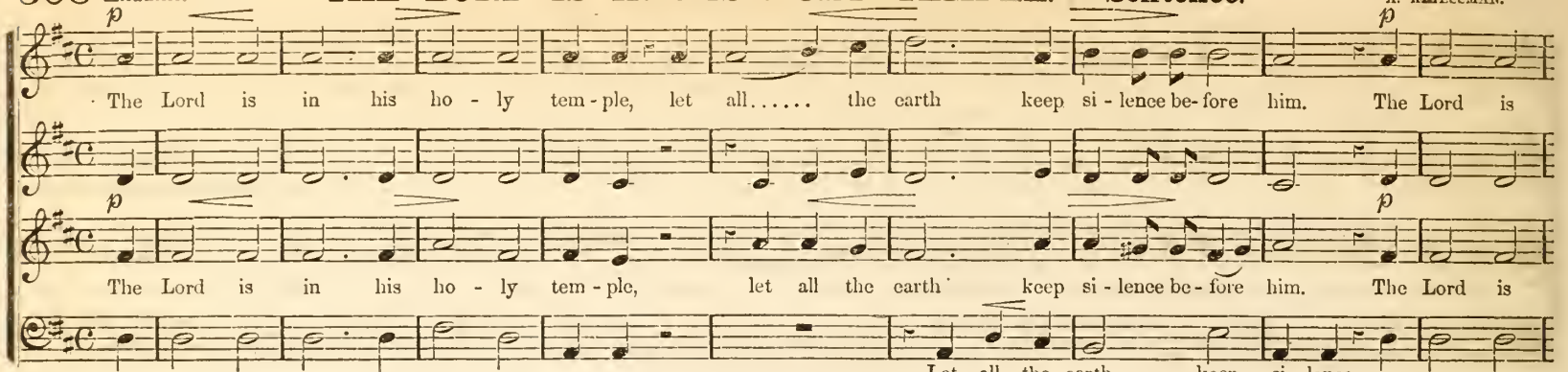
BRATTLE STREET. C. M.

Andante Cantabile.

Arranged from PLEYEL.

die in the Lord, yea, saith the Spir - it, That they may rest from their la - bors, That they may rest..... from their
That they may rest from their
die in the Lord, yea, saith the Spir - it, That they may rest..... ..... from their la - bors, That they may rest from their
That they may rest
la-bors, And their works do follow them, do follow them, do fol - low them; Bles - sed are the dead who die in the Lord. A - men, A - men.
la-bors, And their works do follow them, do follow them, do fol - low them; Bles - sed are the dead who die in the Lord. A - men, A - men.

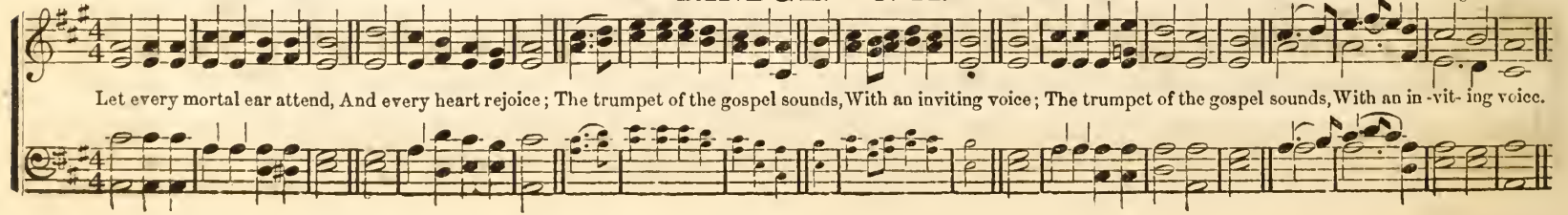
BRATTLE STREET. Concluded.


p
The Lord is in his ho - ly tem - ple, let all..... the earth keep si - lence be - fore him. The Lord is
p
The Lord is in his ho - ly tem - ple, let all the earth keep si - lence be - fore him. The Lord is
Let all the earth keep si - lence.

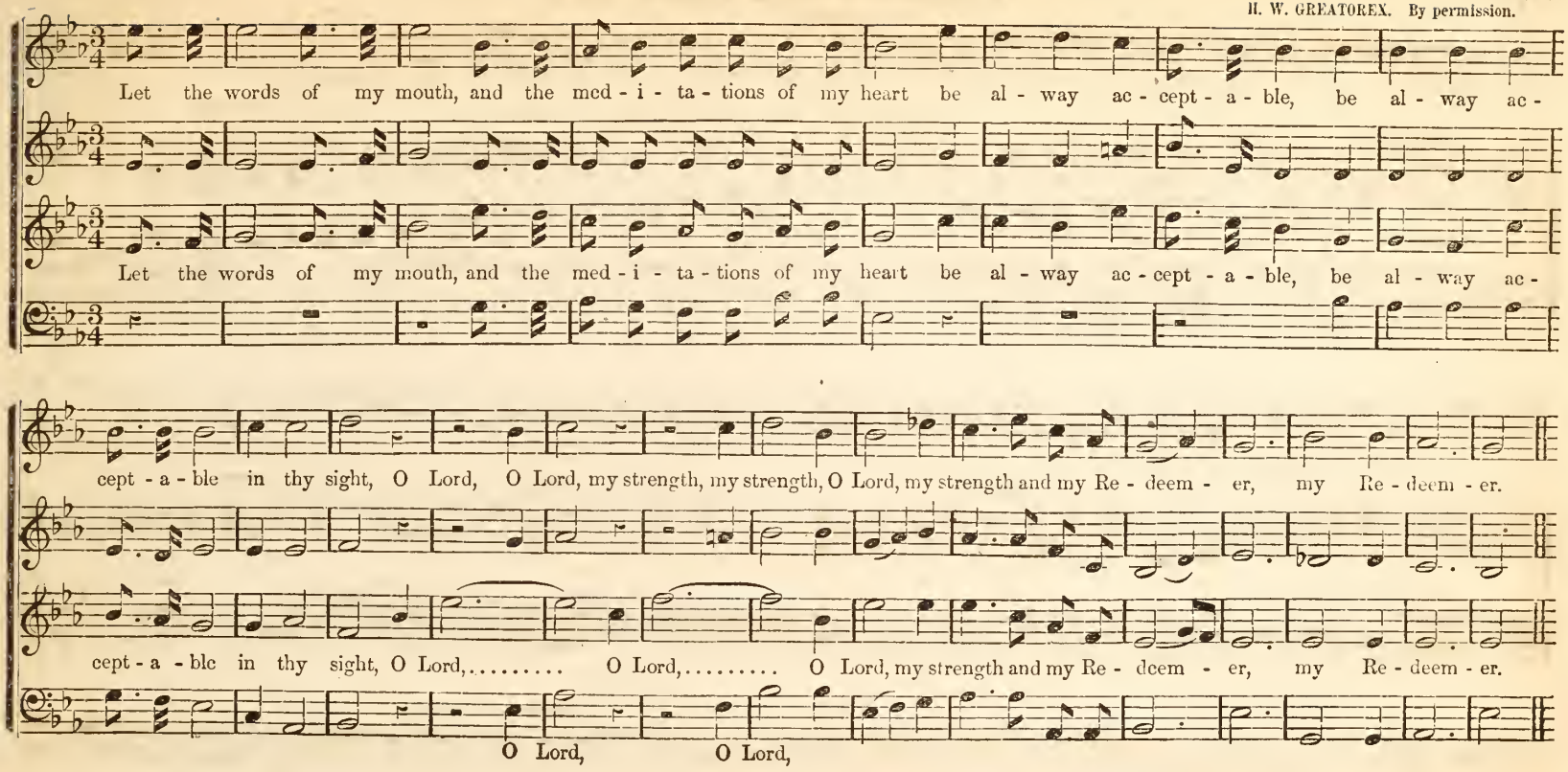
in his ho - ly tem - ple, let all the earth, let all the earth keep si - lence be - fore him.
let all the earth..... keep si - lence be - fore him.
in his ho - ly tem - ple, let all the earth..... keep si - lence be - fore him.
let all the earth keep si-lence, keep si - lence be - fore him.

RINDGE. C. M.

English.

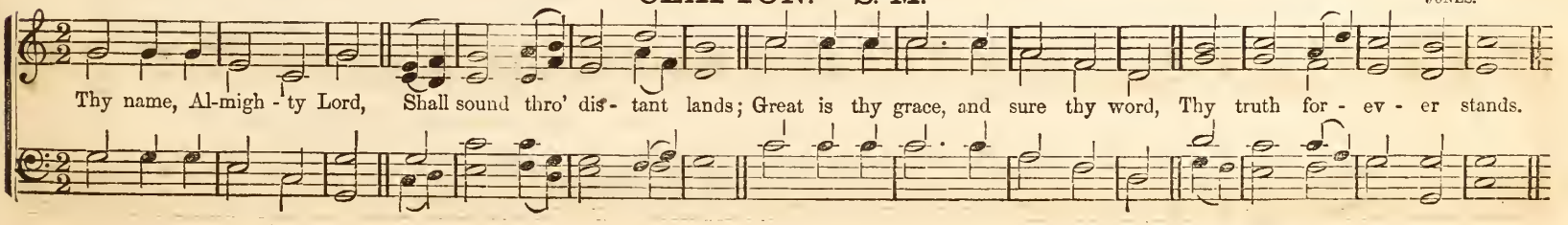

Let every mortal ear attend, And every heart rejoice; The trumpet of the gospel sounds, With an inviting voice; The trumpet of the gospel sounds, With an in - vit - ing voice.

H. W. GREATOREX. By permission.


Let the words of my mouth, and the med - i - ta - tions of my heart be al - way ac - cept - a - ble, be al - way ac -
Let the words of my mouth, and the med - i - ta - tions of my heart be al - way ac - cept - a - ble, be al - way ac -
cept - a - ble in thy sight, O Lord, O Lord, my strength, my strength, O Lord, my strength and my Re - deem - er, my Re - deem - er.
cept - a - ble in thy sight, O Lord,..... O Lord,..... O Lord, my strength and my Re - deem - er, my Re - deem - er.
O Lord, O Lord,

CLAPTON. S. M.

JONES.



CLEANSE ME FROM SIN.

JAMES M. NORTH.

Mezzo Soprano.

Have mer - cy, have mer - cy up - on me, O God, Ac - cord - ing to thy

Moderato.

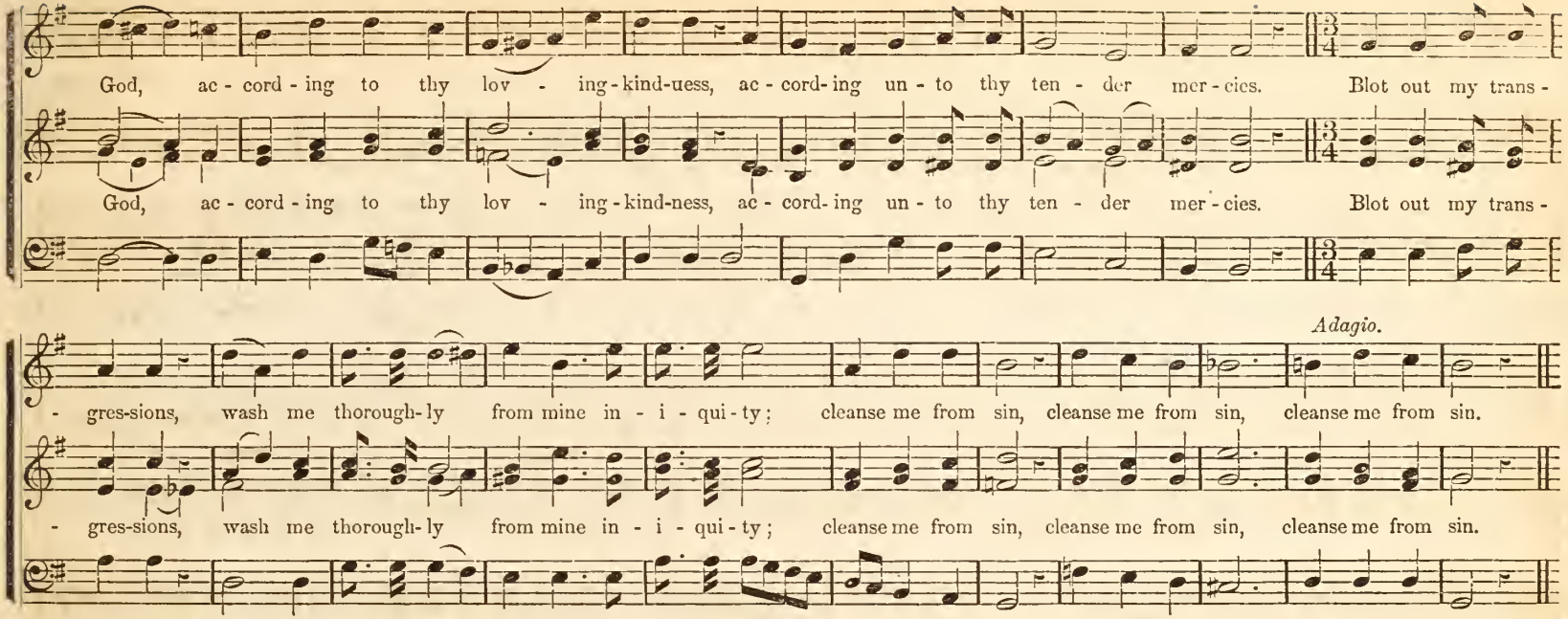
ORGAN.

lov - ing kind-ness, ac - cord-ing un - to thy ten - der mer-cies. Blot out my transgressions, wash me thorough-ly from mine in -

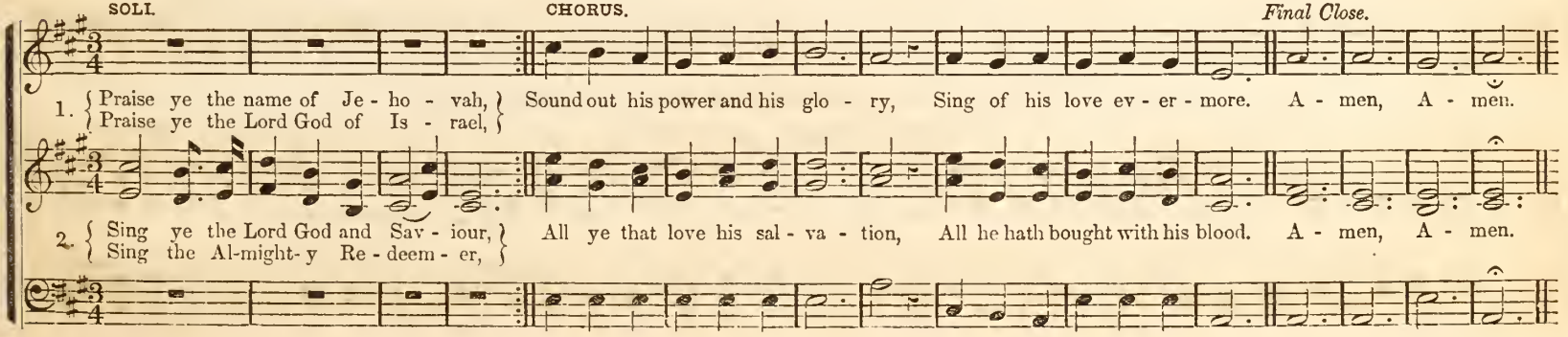
CHORUS.—Tenor. *mf*

- i - qui - ty, Cleanse me from sin, cleanse me from sin, cleanse me from sin. Have mer - cy, have mer - cy up - on me, O

Have mer - cy, have mer - cy up - on me, O


God, ac - cord - ing to thy lov - ing-kind-uess, ac - cord- ing un - to thy ten - der mer - cies. Blot out my trans -
God, ac - cord - ing to thy lov - ing-kind-ness, ac - cord- ing un - to thy ten - der mer - cies. Blot out my trans -
Adagio.
- gres-sions, wash me thorough- ly from mine in - i - qui - ty; cleanse me from sin, cleanse me from sin, cleanse me from sin.
- gres-sions, wash me thorough- ly from mine in - i - qui - ty; cleanse me from sin, cleanse me from sin, cleanse me from sin.

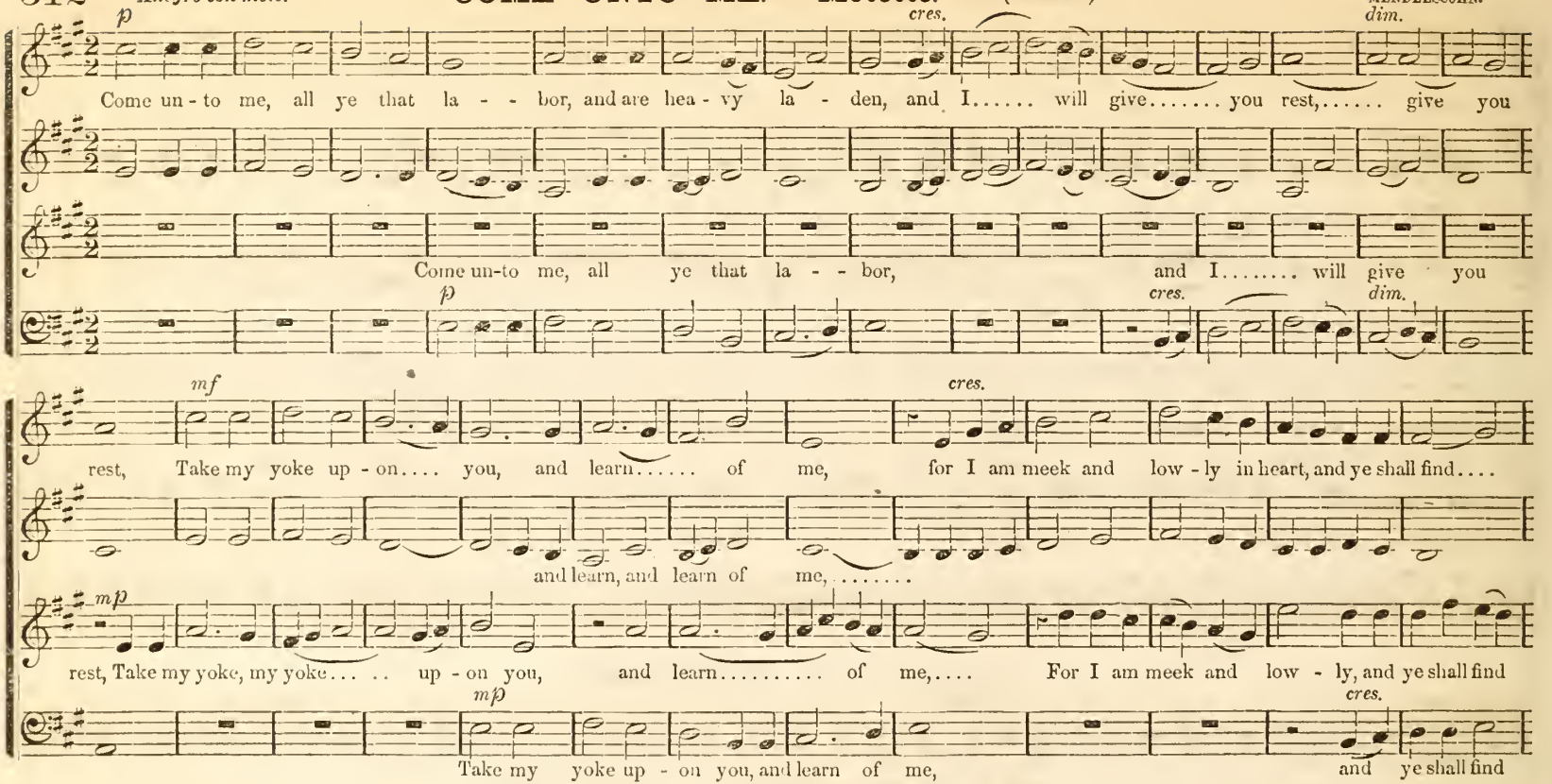
PRAISE YE THE NAME.


SOLI.
CHORUS.
Final Close.
1. { Praise ye the name of Je - ho - vah, } Sound out his power and his glo - ry, Sing of his love ev - er - more. A - men, A - men.
{ Praise ye the Lord God of Is - rael, }
2. { Sing ye the Lord God and Sav - iour, } All ye that love his sal - va - tion, All he hath bought with his blood. A - men, A - men.
{ Sing the Al-might- y Re - deem - er, }

Allegro con moto.

COME UNTO ME. Motette.* (Brevis.)

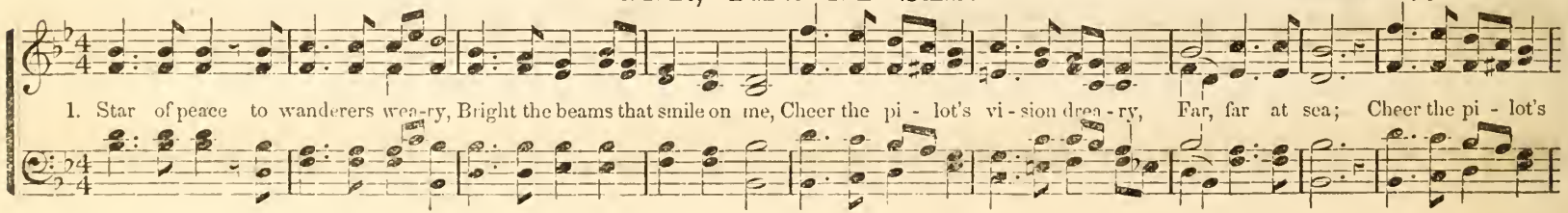
MENDELSSOHN.


p
cres.
dim.
Come un - to me, all ye that la - - bor, and are hea - vy la - den, and I..... will give..... you rest,..... give you
Come un-to me, all ye that la - - bor, and I..... will give you
mf
cres.
rest, Take my yoke up - on.... you, and learn..... of me, for I am meek and low - ly in heart, and ye shall find....
and learn, and learn of me, ...
mp
rest, Take my yoke, my yoke... .. up - on you, and learn..... of me,.... For I am meek and low - ly, and ye shall find
Take my yoke up - on you, and learn of me, and ye shall find

+ Original words, "Denn der Herr ist freundlich und seine Gnad' und Wahrheit waltet ewig." *Ps.* 100. 5.

"FAR, FAR AT SEA."

Dr. HASTINGS. By permission.


1. Star of peace to wanderers wea-ry, Bright the beams that smile on me, Cheer the pi - lot's vi - sion drea - ry, Far, far at sea; Cheer the pi - lot's

cres.
f
rest,..... un - to your souls. For my yoke is ea - - - sy, and my bur - - - den is light, my yoke..... my
find rest un - to your souls. For my yoke..... is ea - sy, and my bur - den is light, my yoke....
rest, find rest un - to your souls. For my yoke is ea - - - sy, and my bur - den is light, my yoke..... my
for.
rest..... un - to your souls. For my yoke..... is ea - sy, my bur - - den is light, my yoke..... my
p
dim.
p
yoke is ea - sy, my bur - den is light; For my yoke is ea - - sy, and... my bur - - den is light.....
p
cres.
dim.
p
yoke is ea - sy, my bur - den is light; For my yoke is ea - - sy, and my bur-den is..... light.
p
yoke, &c.
For my yoke is ea - sy, my bur-den is light.....

"FAR, FAR AT SEA." Concluded.

2 Star of hope, gleam on the billow,
Bless the soul that sighs for thee;
Bless the sailor's lonely pillow,
Far, far at sea;
Bless the sailor's lonely pillow,
Far, far at sea.

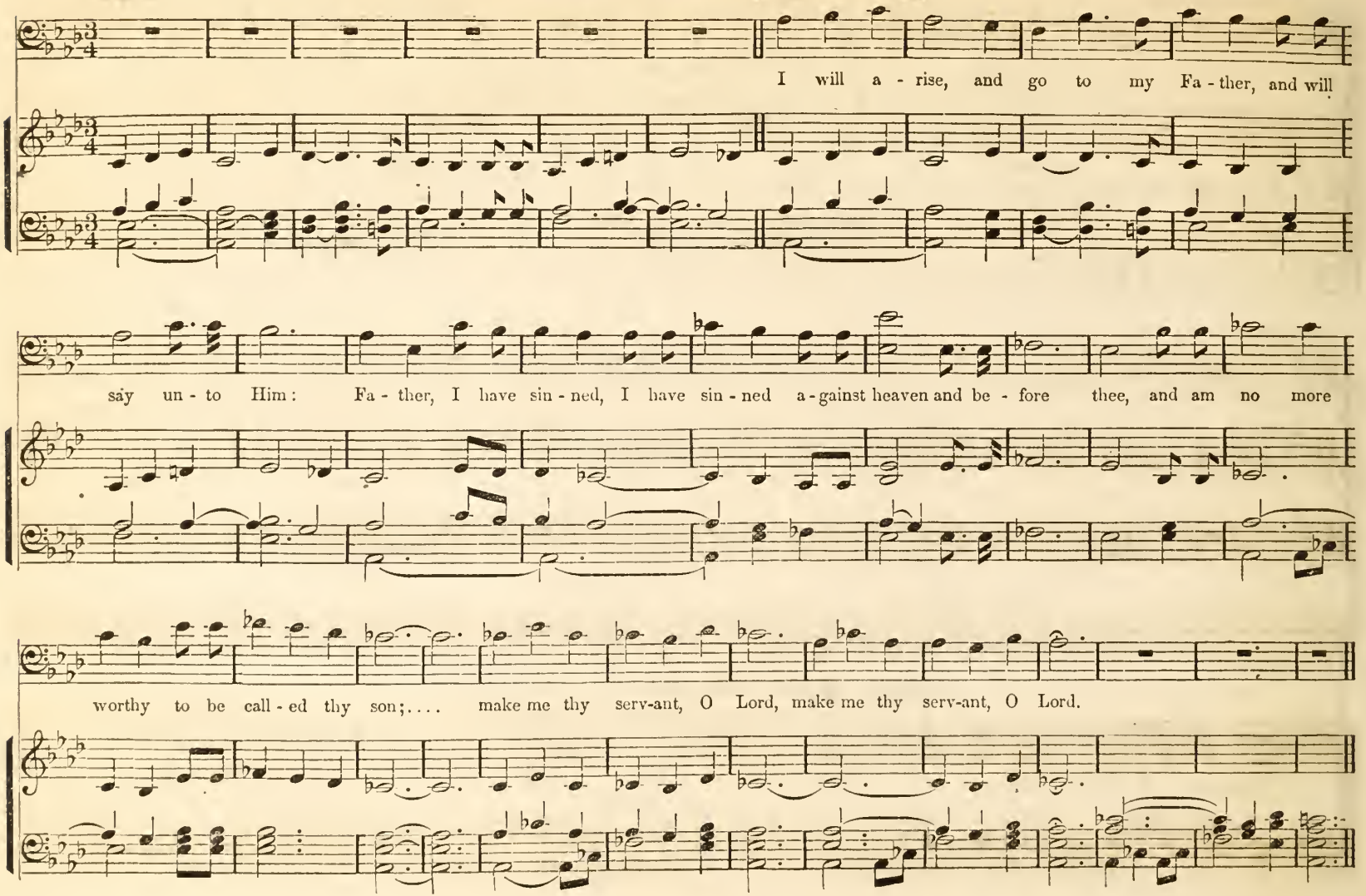
3 Star of hope, when winds are mocking
All his toil, he flies to thee;
Save him on the billows rocking,
Far, far at sea,
Save him, on the billows rocking,
Far, far at sea,

4 Star Divine, O safely guide him,
Bring the wanderer home to thee;
Sore temptations long have tried him,
Far, far at sea;
Sore temptations long have tried him,
Far, far at sea.

I WILL ARISE. ANTHEM.

JAS. M. NORTH.

Moderato. *Andante.* SOLO—Bass.


I will a - rise, and go to my Fa - ther, and will
say un - to Him: Fa - ther, I have sin - ned, I have sin - ned a - gainst heaven and be - fore thee, and am no more
worthy to be call - ed thy son;.... make me thy serv-ant, O Lord, make me thy serv-ant, O Lord.

Allegro Moderato.
I will a - rise, and go to my Fa - ther, and will say un - to Him: Fa - ther, I have sin - ned, I have
I will a - rise,..... and go to my Fa - ther, and will say un - to Him: Fa - ther, I have sin - ned, I have
I will a - rise,
sin - ned a - gainst heaven and be - fore thee, and am no more worth - y to be call - ed thy son; make me thy
sin - ned a - gainst heaven and be - fore thee, and am no more worth - y to be call - ed thy son; make me thy
serv - ant, O Lord, make me thy serv - ant, O Lord, make me thy serv - ant, O Lord.
serv - ant, O Lord, make me thy serv - ant, O Lord, make me thy serv - ant, O Lord.
make me thy serv - ant, O Lord.....

GLORY BE TO GOD.

Arranged by T. E. PERKINS.

Glo - ry be to God, Glo - ry, Glo - ry be to God, Glo - ry be to God, Glo - ry be to God, who giv-eth us the vic - to - ry, who

Glo - ry be to God, Glo - ry, Glo - ry be to God, Glo - ry be to God, Glo - - - - ry be to God, who giv-eth us the vic - to - ry, who

cres.

giv-eth us the vic - to - ry, thro' Je - sus Christ our Lord, thro' Je - sus Christ our Lord.

cres.

Unto him be glo - ry, Unto him be

giv-eth us the vie - to-ry, thro' Je - sus Christ our Lord, thro' Je - sus Christ our Lord. Un - to him be glo - ry, Unto him be glo - ry, Unto him be

With Dignity.

WINCHELSEA. L. M.

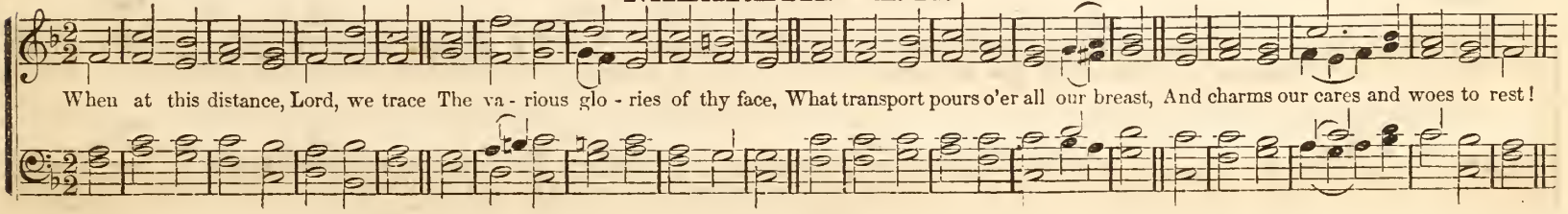
PRELLEUR.

Incumbent on the bending sky, The Lord descend-ed from on high; And bade the darkness of the pole Be-neath his feet tre - men-dous roll.

Unto him be glo - - - - - ry, and hon-or, and strength, and blessing, and strength, and blessing; Glo-ry, and honor, and strength, and
glo-ry, be glo - - - - - - - - - - - - ry, and hon-or,
glo-ry, Unto him be glo - - - - - ry, and hon-or, and strength, and blessing, and strength, and blessing; Glo-ry, and hon-or, and strength, and
glo - - - - - - - - - - - - - - - - ry and hon-or,
blessing; Un-to him be glo-ry, and hon-or, and strength, and blessing. Mag-ni-fy and praise him, Mag-ni-fy and
blessing; and strength, and blessing. Mag-ni-fy and praise him, Mag-ni-fy and
Mag-ni-fy and praise him, Mag-ni-fy and praise

NAZARETH. L. M.

WEBBE.

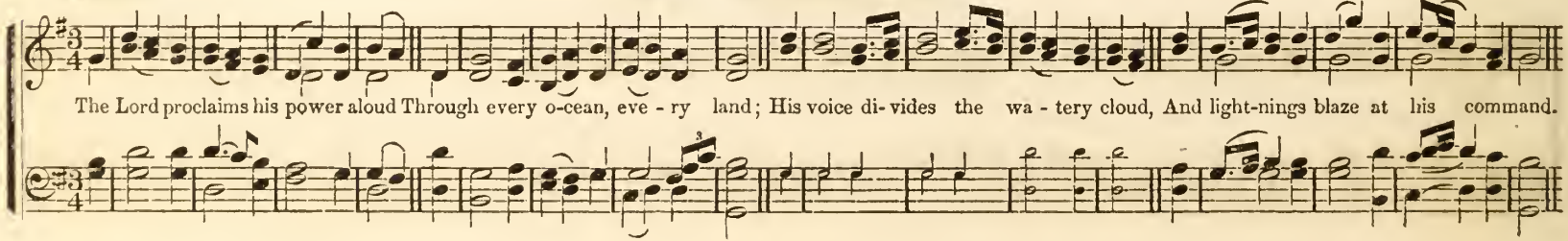

When at this distance, Lord, we trace The va-rious glo-ries of thy face, What transport pours o'er all our breast, And charms our cares and woes to rest!

GLORY BE TO GOD. Continued.

praise him. Mag - ni- fy and praise him, praise him,
Mag - ni- fy and praise him, Mag - ni- fy and praise him, Mag- ni- fy and praise him, Mag- ni- fy and praise him,
praise him, Mag- ni- fy and praise him, Mag- ni- fy and praise him, Mag- ni- fy and praise him,
cres.
him, Mag -ni-fy and praise him, Mag- ni- fy and praise him,
Mag - ni - fy and praise him, Mag - ni - fy and praise him, Mag - ni - fy and praise him, Mag - ni- fy and praise him for ev - er and ev - er.
cres.
cres.
Praise him, Praise him for ev - er and ev - er.
Mag - ni - fy and praise him, Mag - ni - fy and praise him, Mag - ni - fy and praise him, Mag - ni- fy and praise him for ev - er and ev - er.

Allegretto.

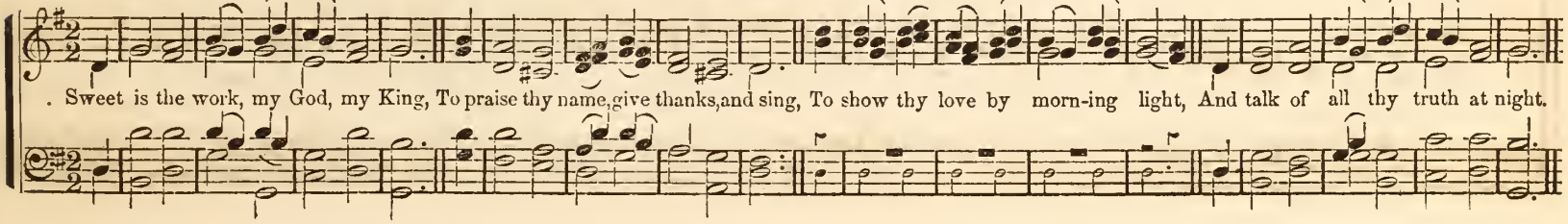
EFFINGHAM. L. M.


The Lord proclaims his power aloud Through every o-cean, eve - ry land; His voice di- vides the wa - tery cloud, And light-nings blaze at his command.

Mag-ni- fy and praise him, Mag- ni -fy and praise..... him, praise him, Mag -ni- fy and
Mag - ni- fy and praise..... him,
cres.
f
Mag- ni -fy and praise..... him, Mag -ni -fy and praise..... him, Mag -ni -fy and
Mag -ni - fy and praise..... him, Mag - ni -fy and praise.....
ff
ff
Adagio.
praise him for ev - er, Praise him for ev - er and ev - er, for ev - er and ev - er. A - men, A - - - - - - men.
For ev - er and ev - er,
ff
praise him for ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er. A - men, A - - - - - - men.

PORTUGAL. L. M.

T. THORLEY.


. Sweet is the work, my God, my King, To praise thy name, give thanks, and sing, To show thy love by morn-ing light, And talk of all thy truth at night.

BE THOU EXALTED. Anthem.

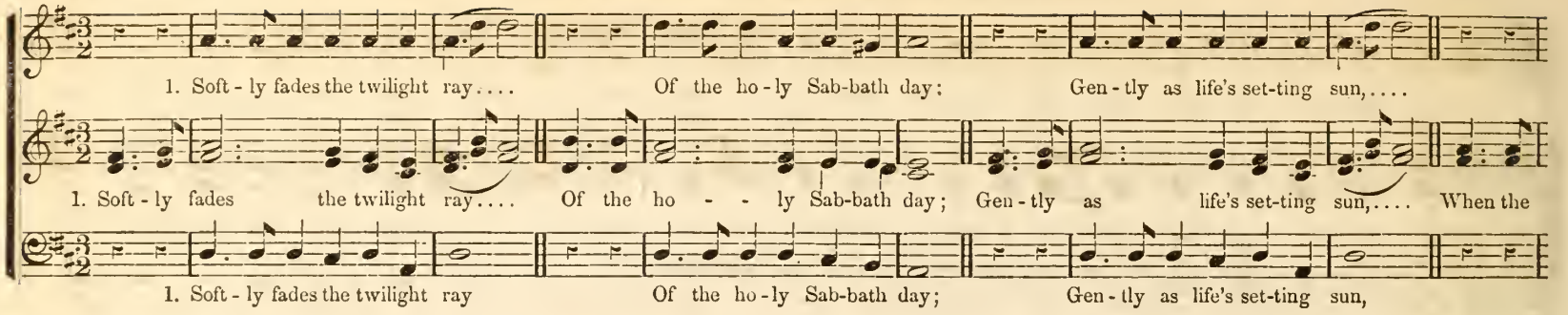
Be thou ex - alt - ed, O God, a- bove the heavens, let thy glo - ry be a - bove all the earth; Be thou ex - alt - ed, O God, a -
Be thou ex - alt - ed, O God, a- bove the heavens, let thy glo - ry be a - bove all the earth; Be thou ex - alt - ed, O God, a -
FINE.
bove the heavens, let thy glo- ry be a - bove all the earth. I will praise thee, O Lord, a-mong the peo - ple, I will sing un - to
bove the heavens, let thy glo- ry be a - bove all the earth. I will praise thee, O Lord, a-mong the peo - ple, I will sing un - to
D. C.
thee a-mong the na - tions; I will praise thee, O Lord, a-mong the peo - ple, I will sing un - to thee a-mong the na-tions.
thee a-mong the na - tions; I will praise thee, O Lord, a-mong the peo - ple, I will sing un - to thee a-mong the na-tions.

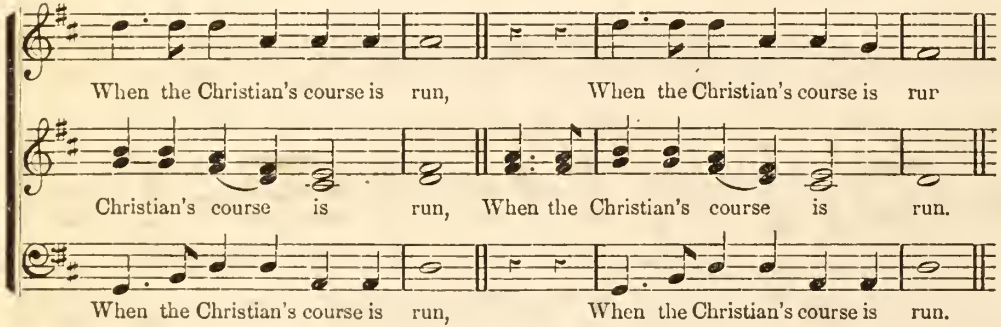
1. Un - veil thy bo - som, faith - ful tomb; Take this new treas - ure to thy breast: And give these sa - cred
2. Nor pain, nor grief, nor anx - ious fear, In - vades thy bounds: no mor - tal woes Can reach the peace - ful
3. So Je - sus slept, God's dy - ing Son Passed through the grave, and blest the bed; Rest here, blest saint, till
rel - ics room To slum - ber in the si - lent dust. 4. Break from his throne, il - lus - - trious morn, At -
slcep - er here While an - gels watch his soft re - pose. 4. Break from his throne, &c.
from his throne The morn - ing break, and pierce the shade. 4. Break from his throne, il - lus - - trious morn. At -
- tend, O earth, his sov - ereign word; Re-store thy trust— a glo - rious form Shall then a - rise to meet the Lord.
- - tend, O earth, his sov - ereign word; Re-store thy trust— a glo - rious form Shall then a - rise to meet the Lord.

Andante.

SABBATH'S CLOSE. 7s.

J. H. TANNER.


1. Soft - ly fades the twilight ray.... Of the ho - ly Sab-bath day; Gen - tly as life's set-ting sun,....
1. Soft - ly fades the twilight ray.... Of the ho - - ly Sab-bath day; Gen - tly as life's set-ting sun,.... When the
1. Soft - ly fades the twilight ray Of the ho - ly Sab-bath day; Gen - tly as life's set-ting sun,


When the Christian's course is run, When the Christian's course is rur
Christian's course is run, When the Christian's course is run.
When the Christian's course is run, When the Christian's course is run.

2.
Night her solemn mantle spreads
O'er the earth, as daylight fades;
All things tell of calm repose
At the holy Sabbath's close.

3.
Saviour, may our Sabbaths be
Days of peace and joy in thee,
Till in heaven our souls repose,
Where the Sabbath ne'er shall close.

"WHATSOEVER YE WOULD." (Men's Voices.)

J. E. GOULD. New-York, Aug. 21st, 1868.

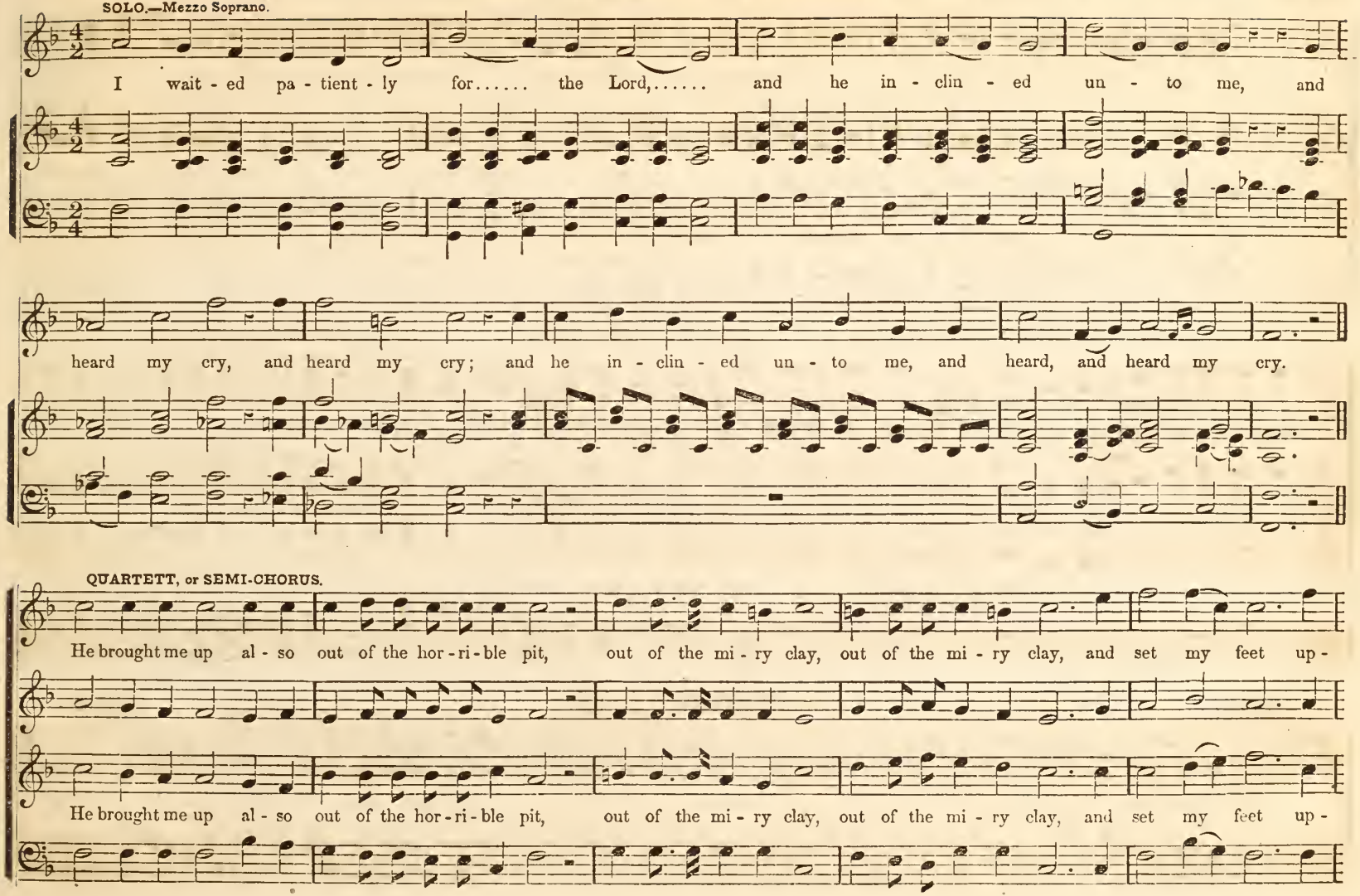
1st Tenor.
What-so - ev - er ye would that men should do un - to you, ev - en so do to them; For this is the law, ... and the Prophets.
2d Tenor.
What-so - ev - er ye would that men should do un - to you, ev - en so do to them; For this is the law,..... and the Prophets.
1st & 2d Bass.
men..... should do un-to you, un - to you, For this is the law, is the law, and the Prophets

I WAITED PATIENTLY FOR THE LORD.

T. E. PERKINS.

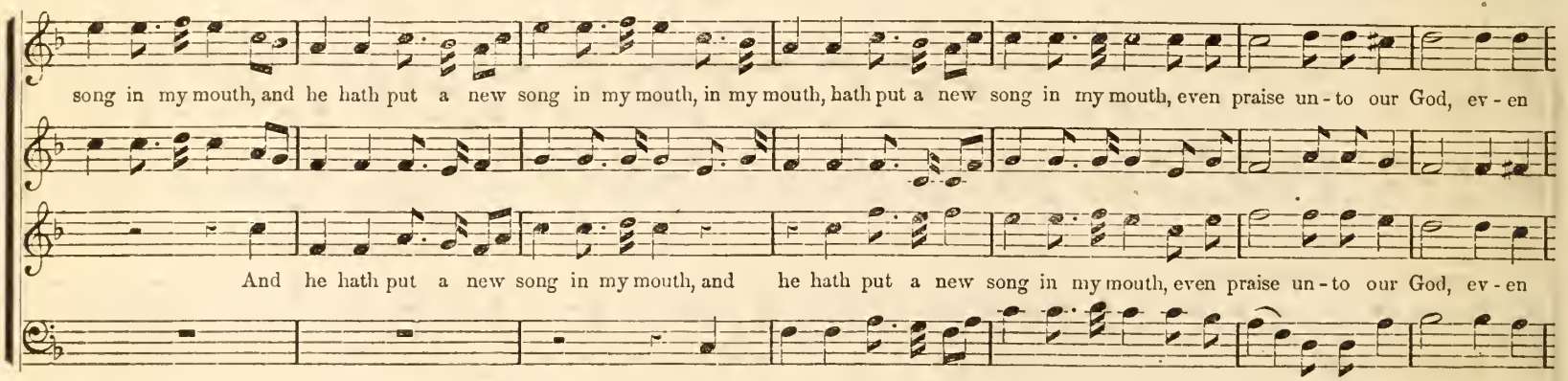
Moderato.

SOLO.—Mezzo Soprano.

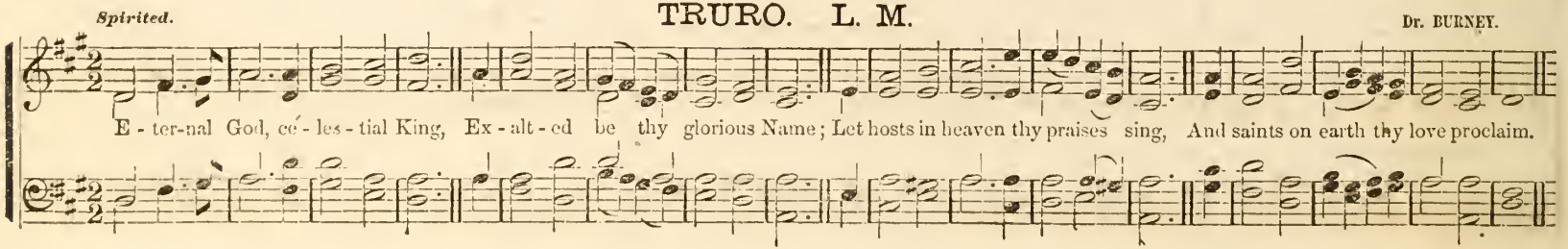

I wait - ed pa - tient - ly for..... the Lord,..... and he in - clin - ed un - to me, and
heard my cry, and heard my cry; and he in - clin - ed un - to me, and heard, and heard my cry.
QUARTETT, or SEMI-CHORUS.
He brought me up al - so out of the hor - ri - ble pit, out of the mi - ry clay, out of the mi - ry clay, and set my feet up -
He brought me up al - so out of the hor - ri - ble pit, out of the mi - ry clay, out of the mi - ry clay, and set my feet up -

I WAITED PATIENTLY FOR THE LORD. Continued.

CHORUS.—Allegro.
on the rock, and es - tab - lish - ed, es - tab - lish-ed my go - ings. And he hath put a new song in my mouth, and he hath put a new
on the rock, and es - tab - lish - ed, es - tab - lish-ed my go - ings.


song in my mouth, and he hath put a new song in my mouth, in my mouth, hath put a new song in my mouth, even praise un - to our God, ev - en
And he hath put a new song in my mouth, and he hath put a new song in my mouth, even praise un - to our God, ev - en

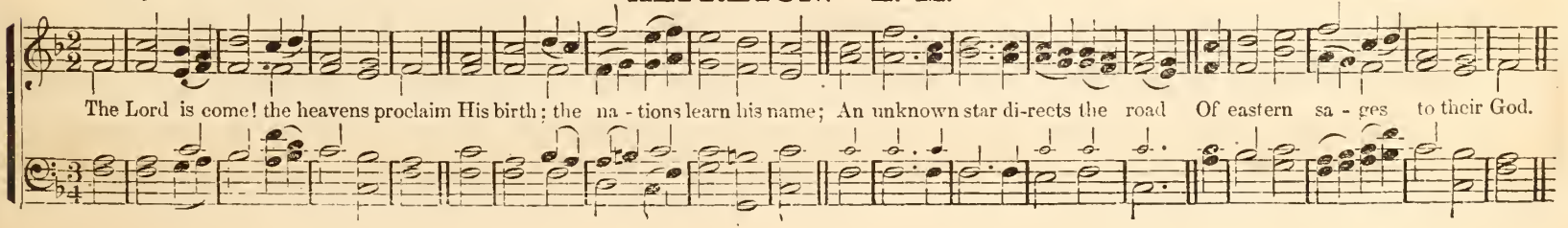
TRURO. L. M.


Spirited.
Dr. BURNEY.
E - ter-nal God, cé - les - tial King, Ex - alt - ed be thy glorious Name; Let hosts in heaven thy praises sing, And saints on earth thy love proclaim.

ritard.
tempo.
praise un-to our God. Ma - ny shall see it, and fear and trust in the Lord, trust in the Lord, trust in the Lord; Ma - ny shall see it, and fear and trust in the
praise un-to our God. Ma - ny shall see it, and fear and trust in the Lord, ... Ma - ny shall see it, and fear and trust in the
Lord, trust in the Lord, trust in the Lord;

Lord; Ma - ny shall see it, and fear and trust in the Lord; Ma - ny shall see it, and fear and trust in the Lord. A - men, A - men.
Lord; Ma - ny shall see it, and fear and trust in the Lord; Ma - ny shall see it, and fear and trust in the Lord. A - men, A - men.

ALFRETON. L. M.


Lively.
W. BEASTALL.
The Lord is come! the heavens proclaim His birth; the na - tions learn his name; An unknown star di-rects the road Of eastern sa - ges to their God.

BOW DOWN THINE EAR. Motet.

From A. E. GRILL, Berlin, Prussia, by Dr. LOWELL MASON.

mf *mp*

Bow down thine ear, Bow down thine ear, O Lord, and hear me, Bow down thine ear, and hear..... me; For I am poor, am poor and need - y,

Bow down thine ear,..... O Lord, and hear me, Bow down thine ear, O Lord, and hear me; For I am poor,.. am poor and need - y, For I am poor,.. am poor and need - y.

mf *mp*

Bow down thine ear, Bow down thine ear, O Lord, and hear me, Bow down thine ear,..... and hear me; For I am poor and need - y, For I am poor. ..... and need - y.

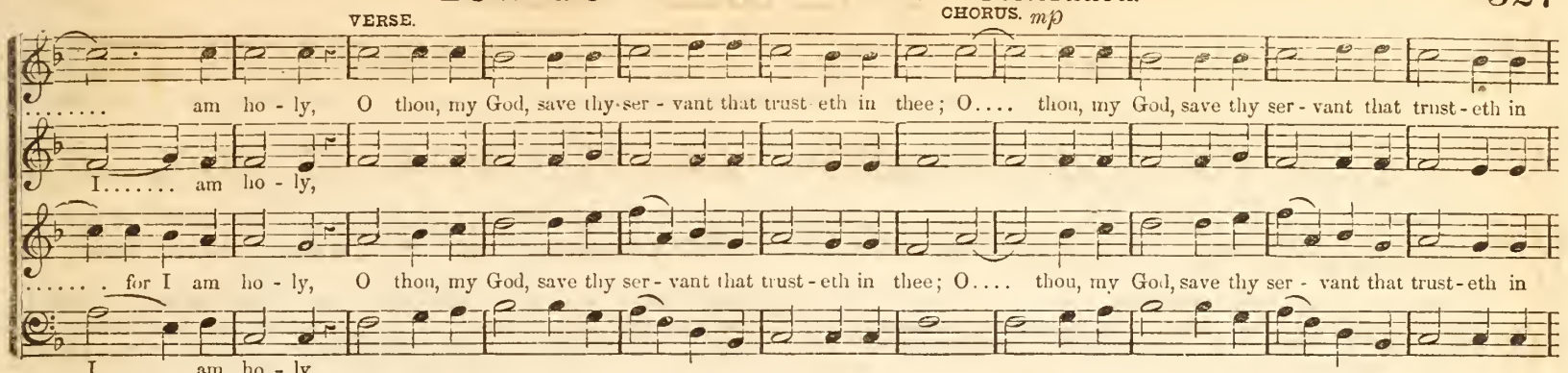
Bow down thine ear,..... O Lord, and hear me; For I am poor..... and need - y. Pre - serve my soul, for I am ho - ly, Pre-serve my soul, for I..... need - y. Pre-serve my soul, for I am ho - ly, Pre-serve my soul,.... for need - y. Pre-serve my soul, for I am ho - ly, Pre-serve my soul,..... need - y. Pre-serve my soul, for I am ho - ly, Pre-serve my soul,.... for

VERSE. *m* CHORUS.

BARBY. C. M.

Moderato.

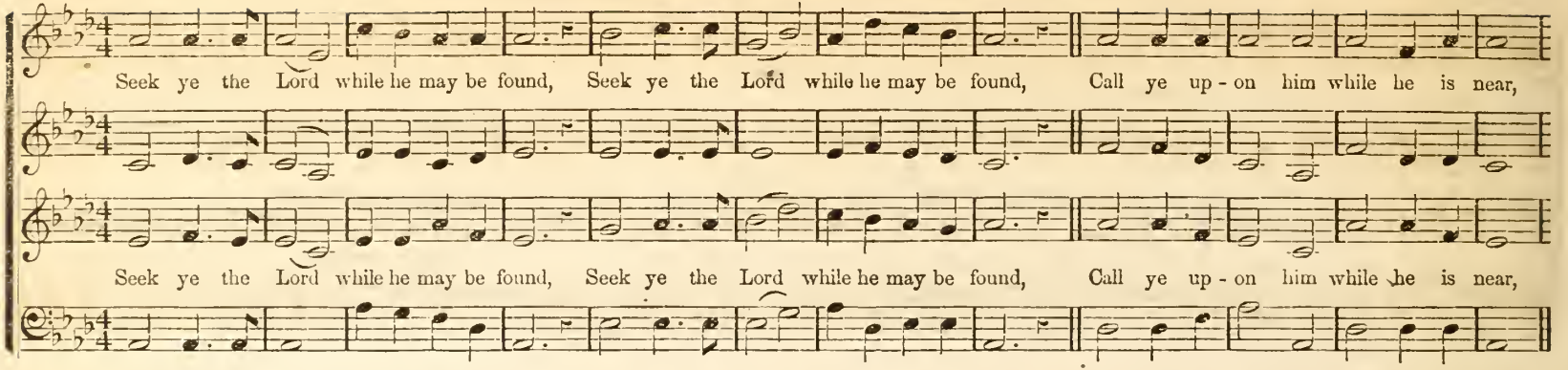
O God, my heart is ful - ly bent To mag-ni - fy..... thy name; My tongue, with cheerful songs of praise, Shall cel - e - brate thy fame.

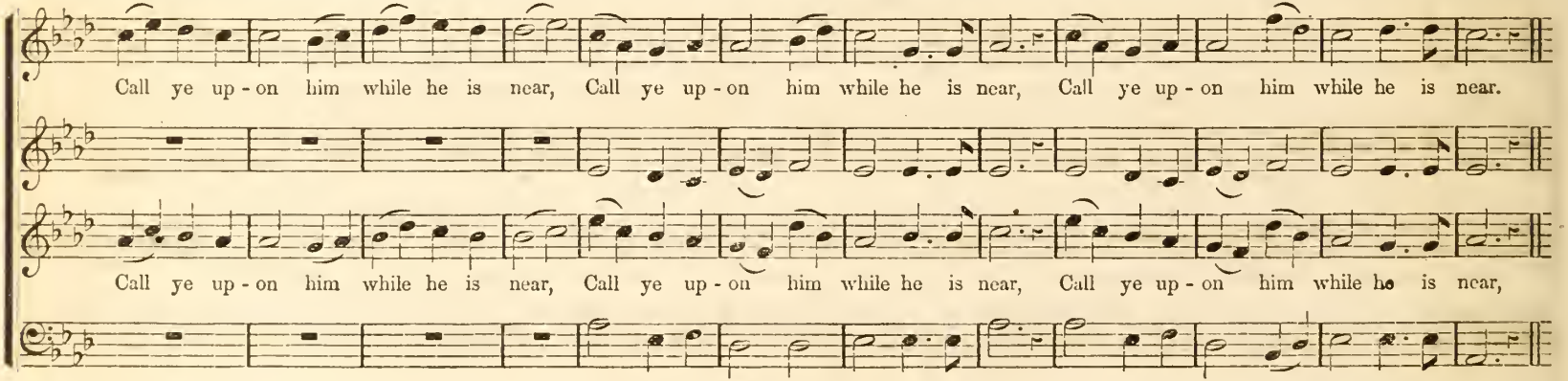

VERSE.
CHORUS. mp
..... am ho - ly, O thou, my God, save thy ser - vant that trust - eth in thee; O.... thou, my God, save thy ser - vant that trust - eth in
I..... am ho - ly,
..... for I am ho - ly, O thou, my God, save thy ser - vant that trust - eth in thee; O.... thou, my God, save thy ser - vant that trust - eth in
I..... am ho - ly,

Repeat p f
dim.
thee. So will I praise and glo-ri - fy thy name, And glo-ri - fy thy name, And glori - fy thy name, And glo-ri - fy thy name.
So will I praise thee, O Lord,
thee. So will I praise thee, O Lord, and glo-ri - fy thy name. And glo - ri - fy thy name, And glori - fy thy name....

CAMBRIDGE. C. M.

Maestoso.
CLARKE.
Sing to the Lord a new-made song, Who wondrous deeds hath done; With his right hand and holy arm, The conquest he hath won, The conquest he hath won, The conquest, &c.


Seek ye the Lord while he may be found, Seek ye the Lord while he may be found, Call ye up - on him while he is near,
Seek ye the Lord while he may be found, Seek ye the Lord while he may be found, Call ye up - on him while he is near,


Call ye up - on him while he is near, Call ye up - on him while he is near, Call ye up - on him while he is near.
Call ye up - on him while he is near, Call ye up - on him while he is near, Call ye up - on him while he is near,

ABRIDGE. C. M.

ISAAC SMITH, London; died about 1800.

Have mer - cy up - on us, have mer - cy up - on us,..... Have mer - cy up - on us, have mer - cy up - on us, ac -
Have mer - cy up - on us, have mer - cy up - on us,..... Have mer - cy up - on us, have mer - cy up - on us, ac -
have mer-cy up - on us,
- cord - ing to thy lov - ing kind - ness; have mer - cy, O God..... Ac - cord - ing un - to thy ten - der mer - -
- cord - ing to thy lov - ing kind - ness; have mer - cy, O God Ac - cord - ing un - to thy ten - der mer - -
- cies blot out my trans - gres - sions, we be - secch.... thee, we be - seech thee, we be - seech..... thee.
- cies blot out my trans - gres - sions, we be - seech thee, we be - seech thee, we be - seech..... thee.

PART IN PEACE.

A. MINE.

SOLO.—Tenor or Soprano.
Cantibile.

CHORUS. Tenor.

1. Part in peace! is day be - fore us, Praise his name for life and light..... Part in peace! is
2. Part in peace! with deep thanks - giv - ing, Ren - d'ring as we home - ward tread.... Part in peace! with
3. Part in peace! such are the prais - es God our Ma - ker lov - eth best..... Part in peace! such

INST.

SOLO. Treble or Tenor.

day be - fore us? Praise his name for life and light. Are the shad - ows length - ening o'er us, Bless his
deep thanks-giv - ing, Ren - d'ring as we home-ward tread. Gra - cious ser - vice to the liv - ing, Tran - quil
are the prais - es God our Ma - ker lov - eth best. Such the wor - ship that up - rais - es Hu - man

CHORUS.—Tenor.

care who guards the night.... Are the shad - ows lengthening o'er us, Bless his care who guards the night.
mem - 'ry to the dead.... Gra - cious ser - vice to the liv - ing, Tran - quil mem - 'ry to the dead.
hearts to heav - enly rest..... Such the wor - ship that up - rais - es Hu - man hearts to heav - enly rest.

LAY NOT UP FOR YOURSELVES. (Men's Voices.)

J. E. GOULD, by permission.

Religioso Esp.

Lay not up for your-selves treas-ures up - on earth, where moth and rust doth cor - rupt,..... and where

Lay not up for your-selves treas-ures up - on earth, where moth and rust doth cor - rupt, and where

Where moth and rust.....

where moth and rust..... doth cor - rupt,

rit - - - - - tempo. dolce. *rit - - ten. tem.* *rit.* *tempo.*

thieves break through and steal; but lay up for yourselves treas-ures in heaven, where nei - ther moth nor rust doth cor - rupt,

thieves break through and steal; but lay up for yourselves treas-ures in heaven, where nei - ther moth nor rust doth cor - rupt, and

cres. *pesante.* *p* *pp*

and where thieves do not, do not break through nor steal.

where thieves, and where thieves do not,... do not break through nor steal.

p *pp*

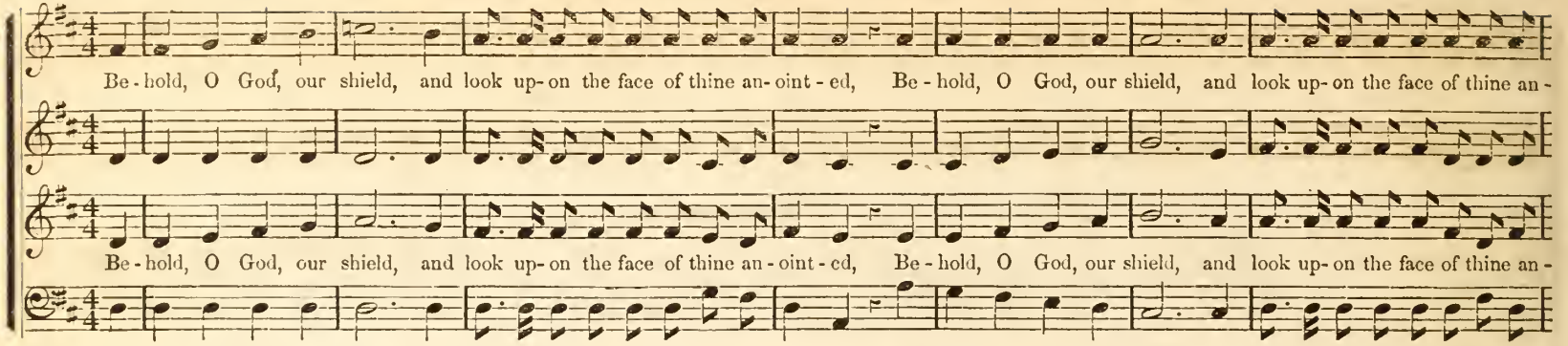
GLORIA. (Men's Voices.)

J. E. GOULD.
By permission.

Glo - - - - - - ry be to thee, O Lord.

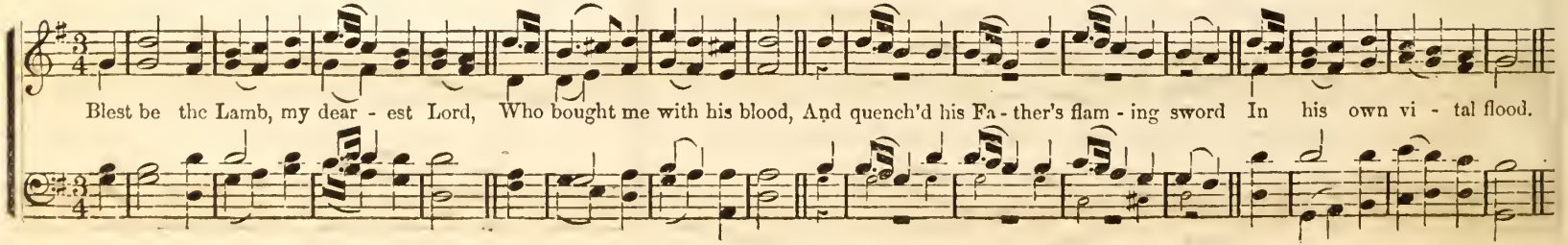
Glo - - - - - - ry be to thee, O Lord.

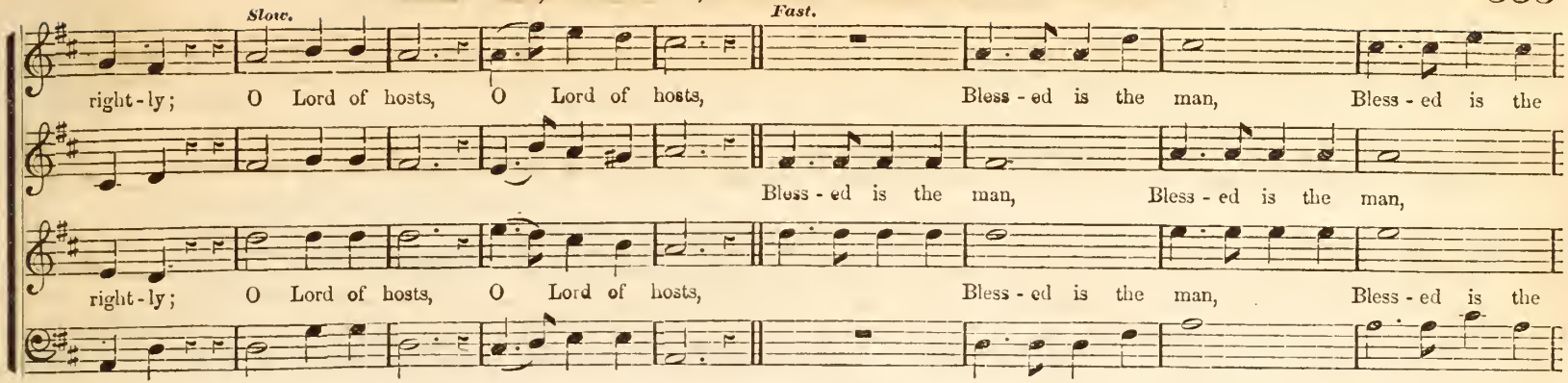
332 *Moderato.* **BEHOLD, O GOD, OUR SHIELD. Anthem.** T. E. PERKINS.


Be - hold, O God, our shield, and look up - on the face of thine an - oint - ed, Be - hold, O God, our shield, and look up - on the face of thine an -
Be - hold, O God, our shield, and look up - on the face of thine an - oint - ed, Be - hold, O God, our shield, and look up - on the face of thine an -

- oint - ed. For the Lord God is a sun and shield; the Lord will give grace and glo - ry; no good thing will he withhold from them that walk up -
- oint - ed. For the Lord God is a sun and shield; the Lord will give grace and glo - ry; no good thing will he withhold from them that walk up -

ST. JOHN'S. C. M. English Tune.

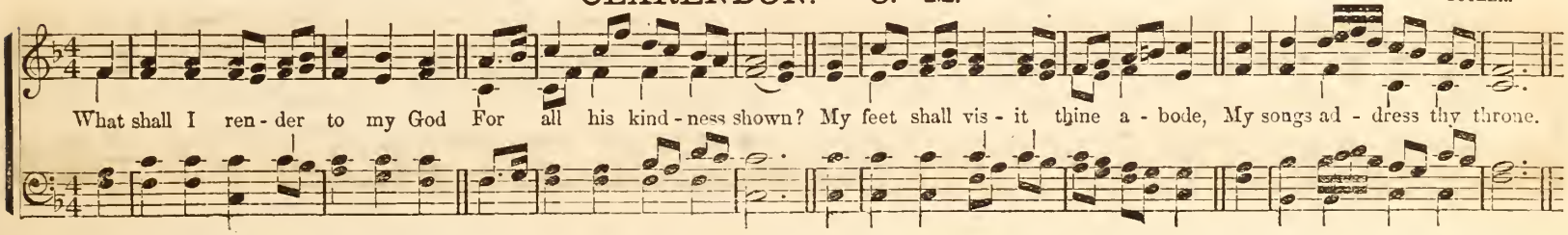

Blest be the Lamb, my dear - est Lord, Who bought me with his blood, And quench'd his Fa - ther's flam - ing sword In his own vi - tal flood.


Slow.
Fast.
right-ly; O Lord of hosts, O Lord of hosts, Bless-ed is the man, Bless-ed is the
Bless-ed is the man, Bless-ed is the man,
right-ly; O Lord of hosts, O Lord of hosts, Bless-ed is the man, Bless-ed is the

1st time.
2nd time.
man, Bless-ed is the man that trusteth in thee, man that trusteth in thee. A-men, A-men, A-men, A-men, A-men.
Bless-ed is the man that trust-eth in thee, trust-eth in thee, A-men, A-men, A-men,
man, Bless-ed is the man that trusteth in thee, man that trusteth in-thee. A-men, A-men, A-men, A-men.
A-men, A-men,

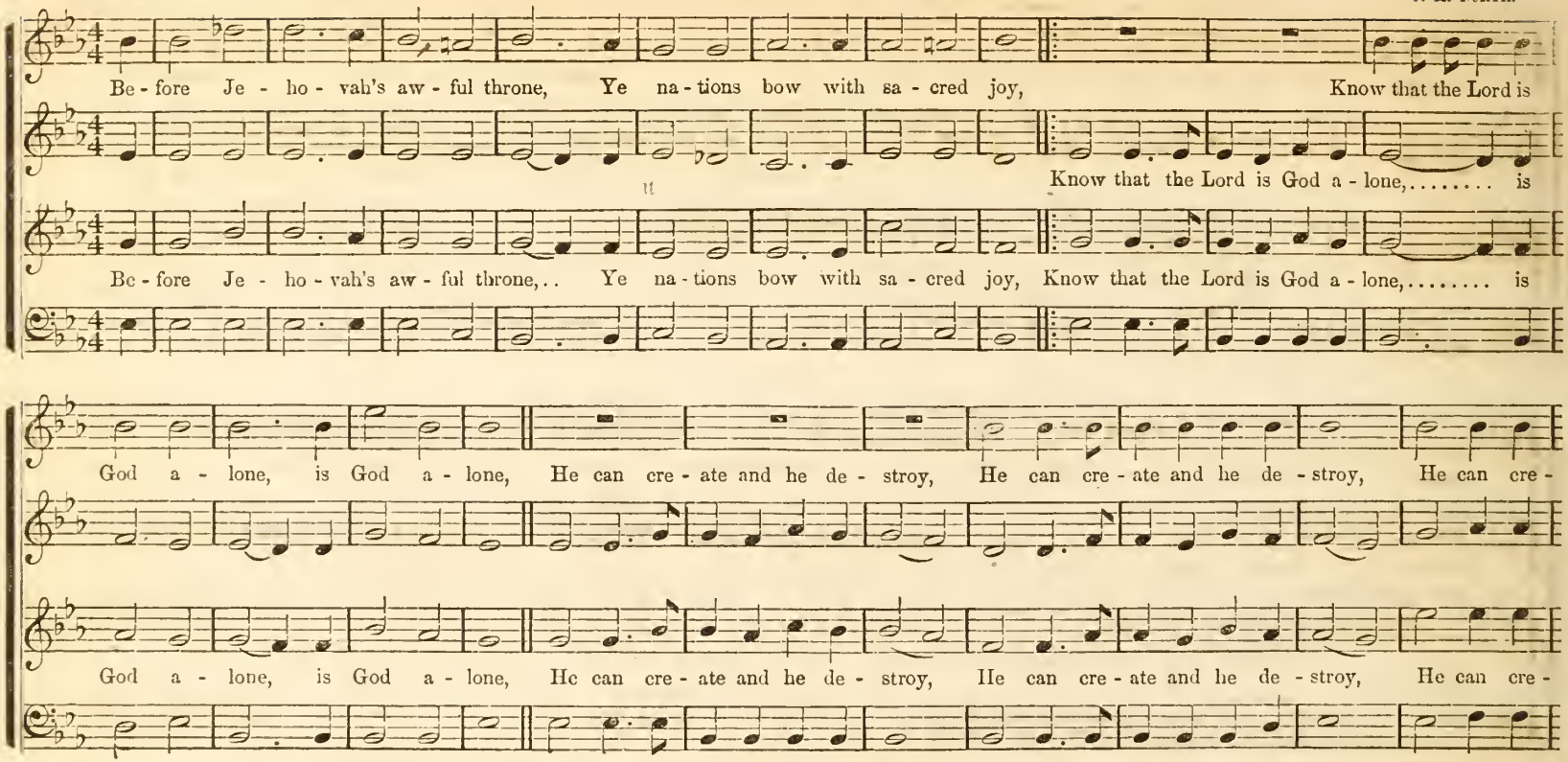
CLARENDON. C. M.

TUCKER.

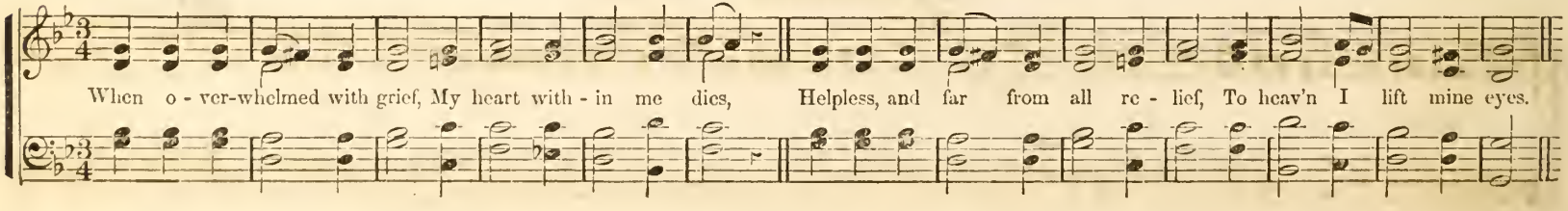


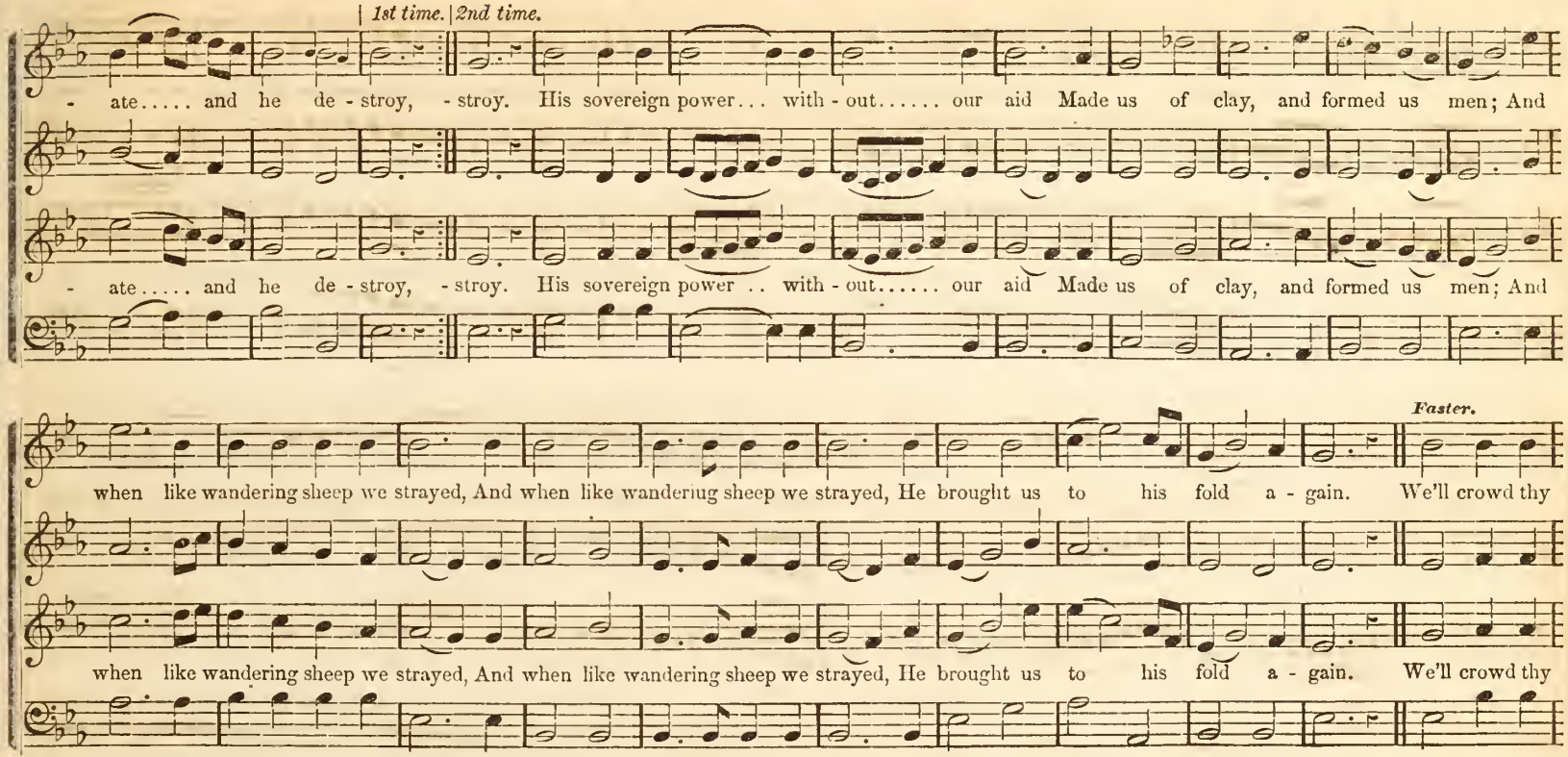
BEFORE JEHOVAH'S AWFUL THRONE. Anthem.

Maestoso.

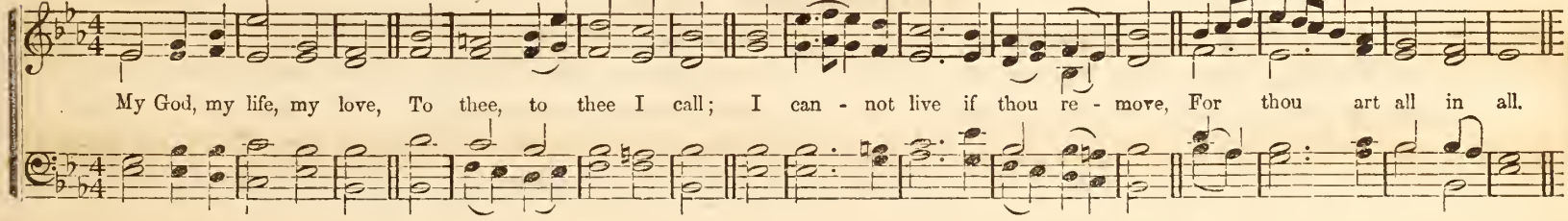

Be - fore Je - ho - vah's aw - ful throne, Ye na - tions bow with sa - cred joy, Know that the Lord is
Know that the Lord is God a - lone,..... is
Be - fore Je - ho - vah's aw - ful throne,.. Ye na - tions bow with sa - cred joy, Know that the Lord is God a - lone,..... is
God a - lone, is God a - lone, He can cre - ate and he de - stroy, He can cre - ate and he de - stroy, He can cre -
God a - lone, is God a - lone, He can cre - ate and he de - stroy, He can cre - ate and he de - stroy, He can cre -

DUNBAR. S. M.




1st time. | 2nd time.
- ate..... and he de - stroy, - stroy. His sovereign power... with - out..... our aid Made us of clay, and formed us men; And
- ate..... and he de - stroy, - stroy. His sovereign power .. with - out..... our aid Made us of clay, and formed us men; And
Faster.
when like wandering sheep we strayed, And when like wandering sheep we strayed, He brought us to his fold a - gain. We'll crowd thy
when like wandering sheep we strayed, And when like wandering sheep we strayed, He brought us to his fold a - gain. We'll crowd thy

WATCHMAN. S. M.

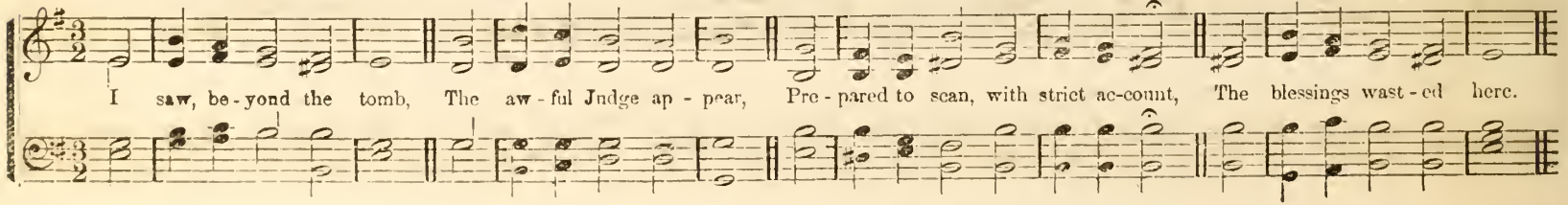

My God, my life, my love, To thee, to thee I call; I can - not live if thou re - move, For thou art all in all.

BEFORE JEHOVAH'S AWFUL THRONE. Continued.

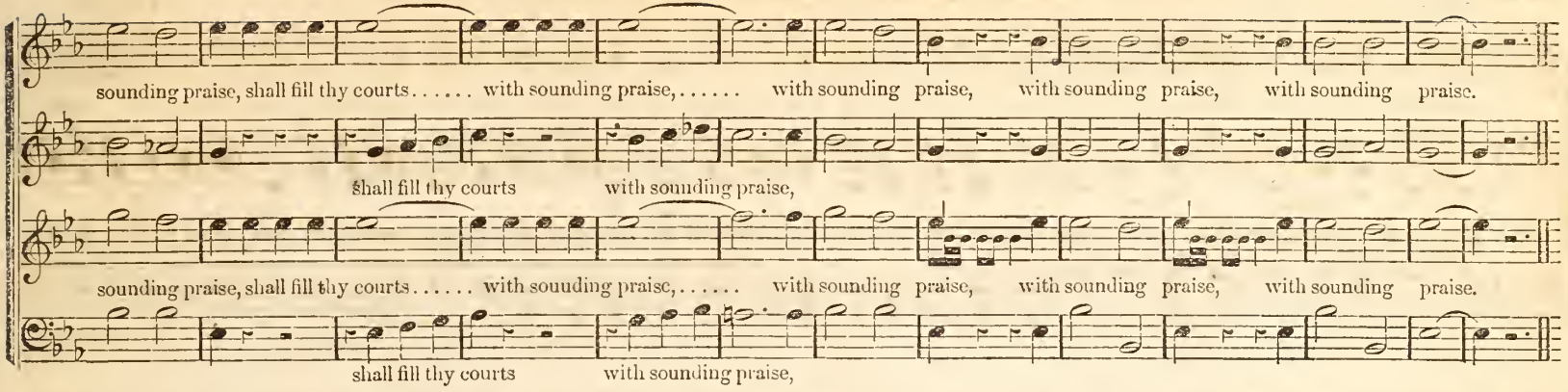
f
ff
gates with thank - ful songs. High as the heavens our voic-es raise, And earth with her ten thousand tongues Shall fill thy courts with
gates with thank - ful songs. High as the heavens our voic-es raise, And earth with her ten thousand tongues Shall fill thy courts with
Quick.
sound-ing praise, Shall fill thy courts with sound - ing praise, Shall fill thy courts..... with sounding praise,..... with
Shall fill thy courts with sounding praise,
sound-ing praise, Shall fill.... thy courts with soun-d - ing praise,.. Shall fill thy courts..... with sounding praise,..... with
Shall fill thy courts with sounding praise,

AYLESBURY. S. M.

Dr. GREEN.

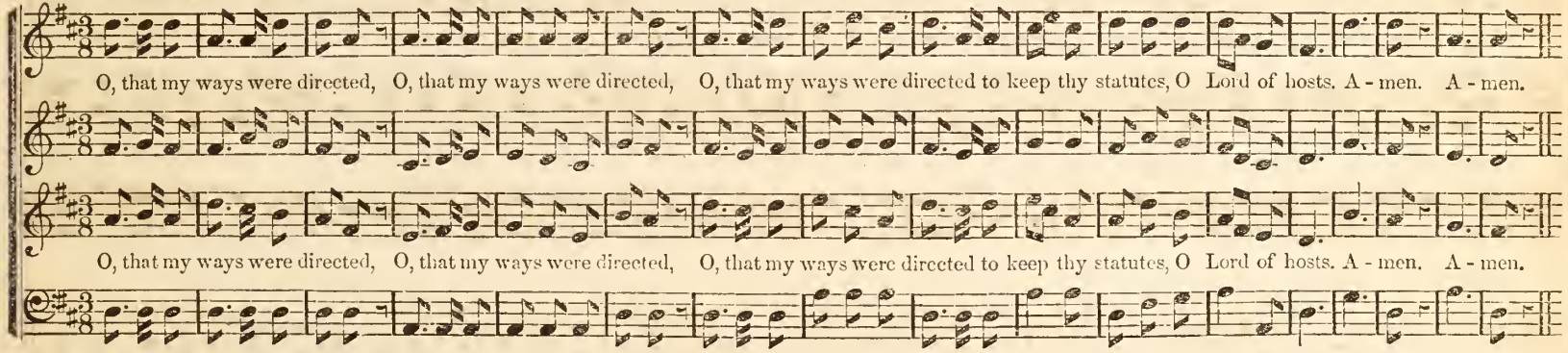


BEFORE JEHOVAH'S AWFUL THRONE. Concluded.


sounding praise, shall fill thy courts..... with sounding praise,..... with sounding praise, with sounding praise, with sounding praise.
shall fill thy courts with sounding praise,
sounding praise, shall fill thy courts..... with souuding praise,..... with sounding praise, with sounding praise, with sounding praise.
shall fill thy courts with sounding praise,

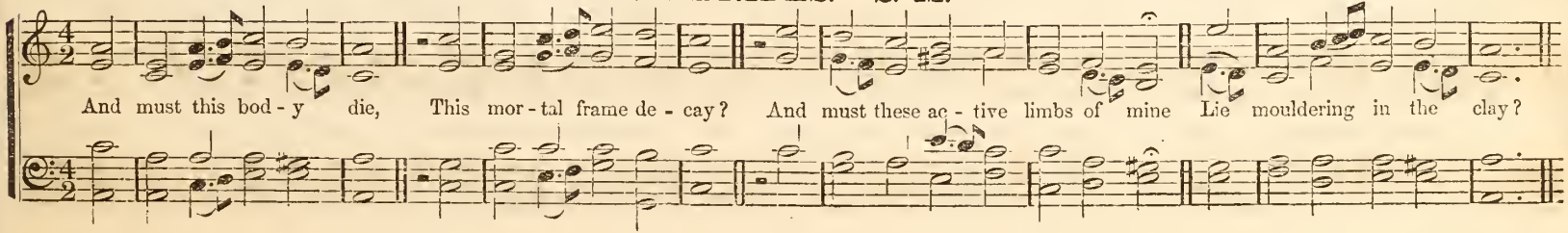
O, THAT MY WAYS WERE DIRECTED. Sentence.

T. E. P.


O, that my ways were directed, O, that my ways were directed, O, that my ways were directed to keep thy statutes, O Lord of hosts. A - men. A - men.
O, that my ways were directed, O, that my ways were directed, O, that my ways were directed to keep thy statutes, O Lord of hosts. A - men. A - men.

ST. BRIDES. S. M.

Dr. HOWARD.



HOW BEAUTIFUL UPON THE MOUNTAINS.

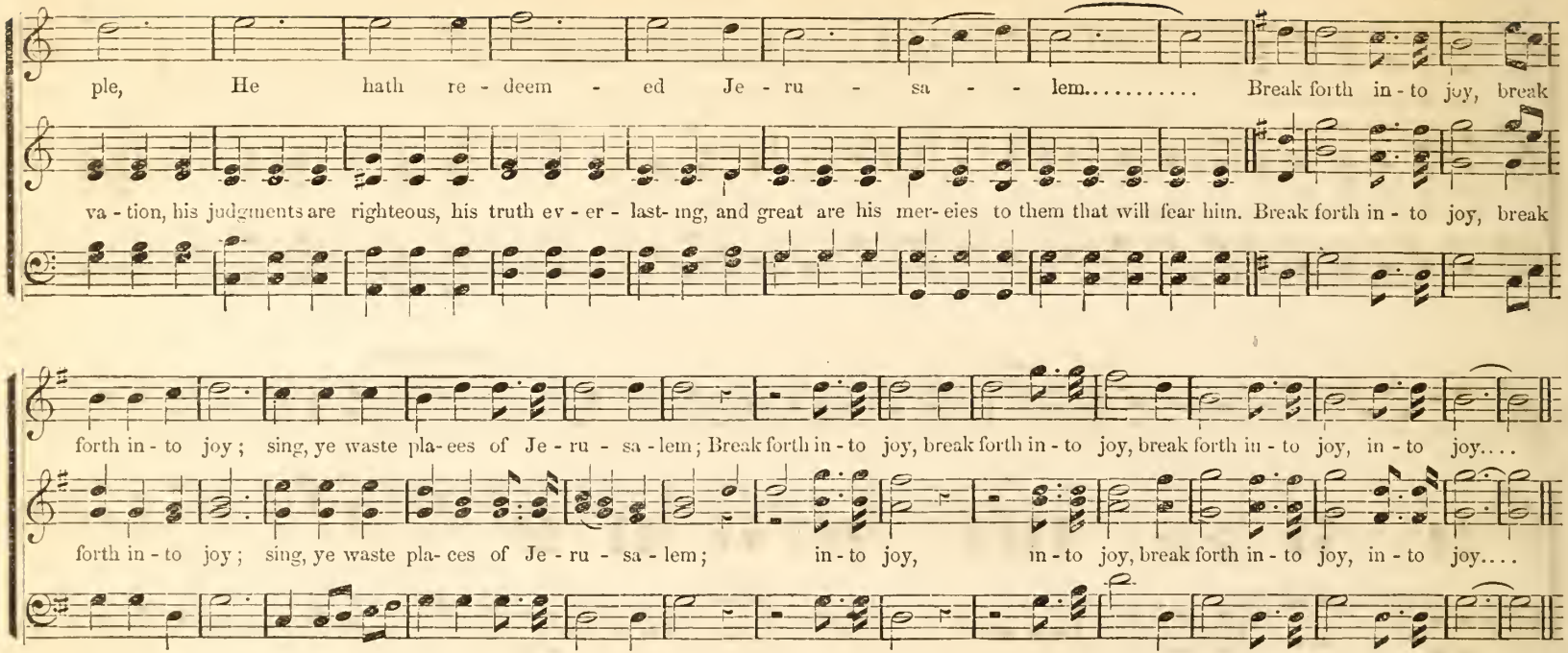
Not Loud, but Cheerful.

T. E. PERKINS.

How beau - ti - ful, how beau - ti - ful, how beau - ti - ful up - on the mountains are the feet of him that bring - eth, that bring - eth good
How beau - ti - ful, how beau - ti - ful, how beau - ti - ful up - on the mountains are the feet of him that bring - eth, that bring - eth good
tid - ings, that bringeth good tid - ings, that pub - lish - eth peace, that bring - eth good tid - ings, that pub-lish-eth sal - va - tion, that saith un - to
tid - ings, that bringeth good tid - ings, that pub - lish - eth peace, that bring - eth good tid - ings, that pub-lish-eth sal - va - tion, that saith un - to
ff
Zi - on, that saith un - to Zi - on, Thy God reign - eth, thy God reign - eth. How beau-ti - ful up - on the mountains are the
Zi - on, that saith un - to Zi - on, Thy God reign - eth, thy God reign - eth. How beau-ti - ful up - on the mountains are the

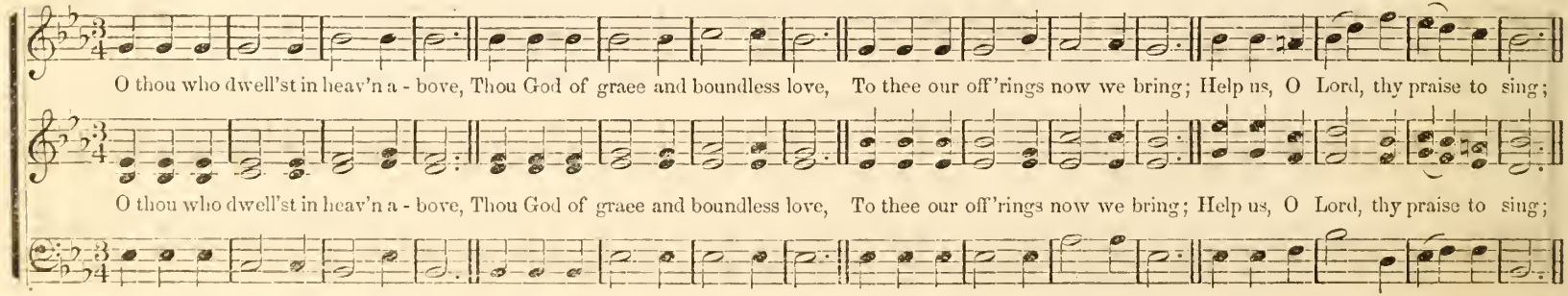
Tenor. Don't hurry in the Solo.
pp
feet of him that bringeth tid - ings, that bring- eth good tid - ings, that pub - lish- eth peace. The watchman, the watchman shall lift up their
feet of him that bringeth tid - ings, that bring- eth good tid - ings, that pub - lish- eth peace.
Tenor. Allegro.
voice, with a voice to - geth- er shall they sing, ... with a voice to - geth - er shall they sing. Break forth in - to joy, break forth in - to joy,
Break forth in - to joy, break forth in - to joy,
sing, ye waste pla - ces of Je - ru - sa - lem. For the Lord hath com - fort - ed, hath com - fort - ed his peo -
Choral accompaniment.
sing, ye waste pla - ces of Je - ru - sa - lem. God is the ref-uge and strength of his peo-ple, the God of our father's, our rock and sal-

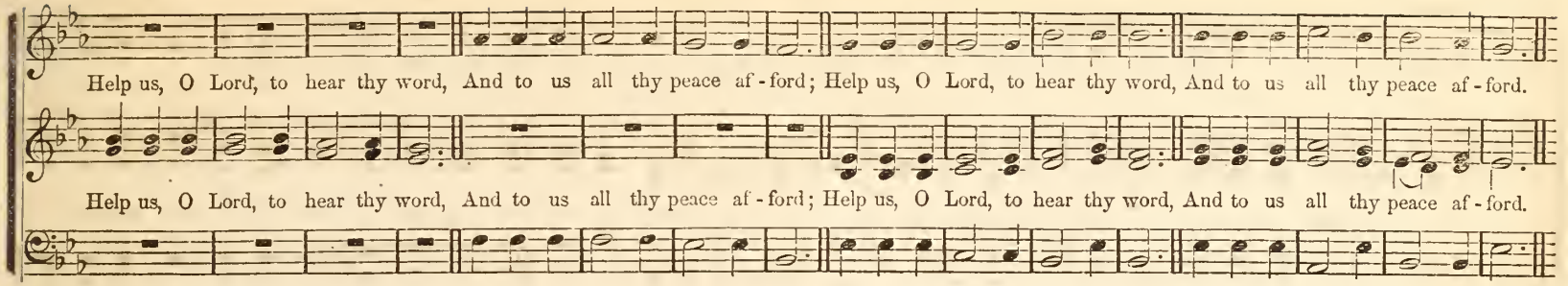
HOW BEAUTIFUL. Concluded.


ple, He hath re - deem - ed Je - ru - sa - - lem..... Break forth in - to joy, break
va - tion, his judgments are righteous, his truth ev - er - last- ing, and great are his mer- cies to them that will fear him. Break forth in - to joy, break
forth in - to joy; sing, ye waste pla- ces of Je - ru - sa - lem; Break forth in - to joy, break forth in - to joy, break forth in - to joy, in - to joy....
forth in - to joy; sing, ye waste pla- ces of Je - ru - sa - lem; in - to joy, in - to joy, break forth in - to joy, in - to joy....

INVOCATION. Opening Piece.

J. M. PELTON. By permission.

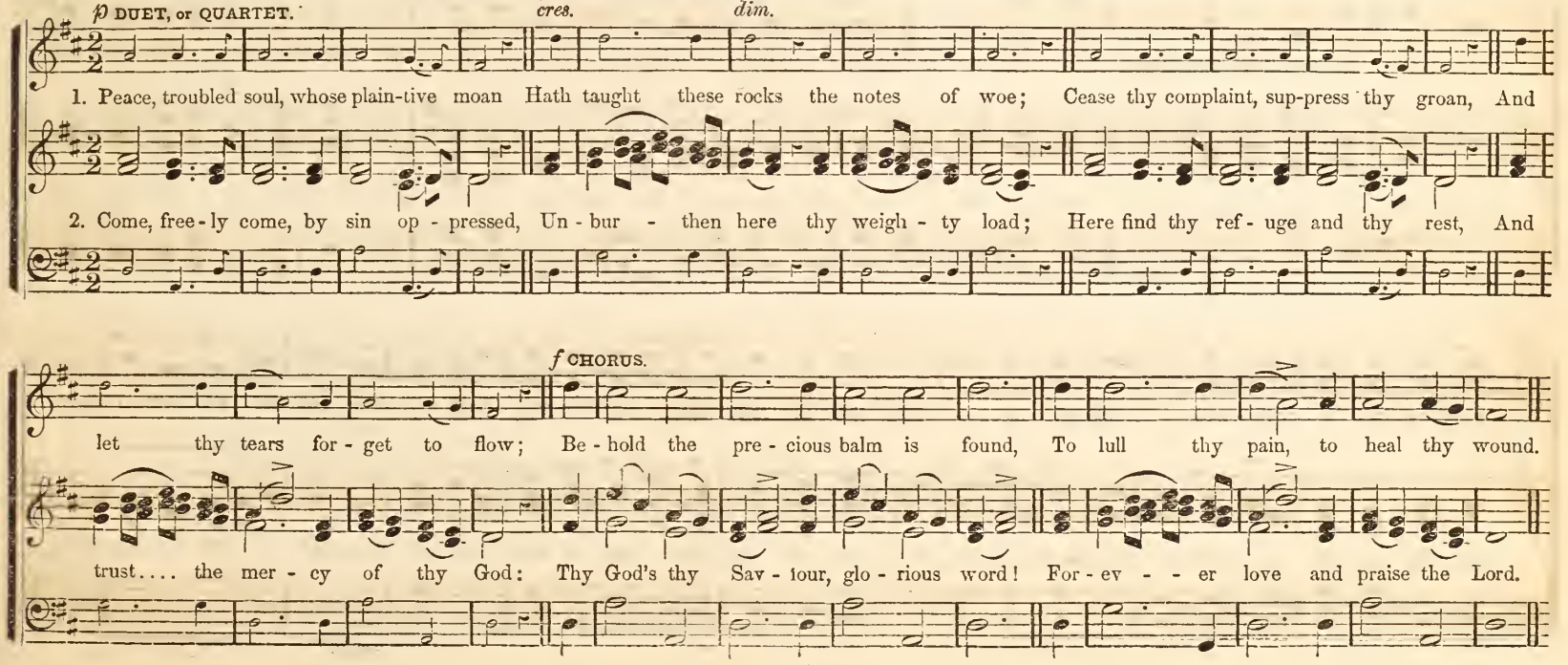

O thou who dwell'st in heav'n a - bove, Thou God of grace and boundless love, To thee our off'rings now we bring; Help us, O Lord, thy praise to sing;
O thou who dwell'st in heav'n a - bove, Thou God of grace and boundless love, To thee our off'rings now we bring; Help us, O Lord, thy praise to sing;


Help us, O Lord, to hear thy word, And to us all thy peace af-ford; Help us, O Lord, to hear thy word, And to us all thy peace af-ford.
Help us, O Lord, to hear thy word, And to us all thy peace af-ford; Help us, O Lord, to hear thy word, And to us all thy peace af-ford.

(1st P. M.)

PEACE, TROUBLED SOUL. L. M. 6 lines.

MAZZINGHI.


p DUET, or QUARTET.
cres.
dim.
1. Peace, troubled soul, whose plain-tive moan Hath taught these rocks the notes of woe; Cease thy complaint, sup-press thy groan, And
2. Come, free-ly come, by sin op-pressed, Un-bur-then here thy weigh-ty load; Here find thy ref-uge and thy rest, And
f CHORUS.
let thy tears for-get to flow; Be-hold the pre-cious balm is found, To lull thy pain, to heal thy wound.
trust.... the mer-cy of thy God: Thy God's thy Sav-iour, glo-rious word! For-ev--er love and praise the Lord.

AS FOR ME. Sentence.

JAMES M. NORTH.

Adagio.
As for me, I will call up-on God, and the Lord shall save me. Morn-ing and eve-ning and at noon will I pray and cry a-
As for me, I will call up-on God, and the Lord shall save me. Morn-ing and eve-ning and at noon will I pray and cry a-
loud, and he shall hear my voice. As for me I will call up-on my God, my God, and the Lord shall save me. Morn-ing and
God,.....
loud, and he shall hear my voice. As for me I will call up-on my God, my God, and the Lord shall save me. Morn-ing and
eve-ning and at noon will I pray and cry a-loud, and he will hear, and he will hear my voice, and he will hear my voice.
voice.....
eve-ning and at noon will I pray and cry a-loud, and he will hear, and he will hear my voice, and he will hear my voice.
voice.....

BLESS THE LORD.

Allegro.

f

Bless the Lord, all ye moun - tains, Praise ye his name; Let the isles of the sea be glad, And his works pro - claim;

Let the mighty floods a -

f

Bless the Lord, all ye moun - tains, Praise ye his name; Let the isles of the sea be glad, And his works pro - claim;

Let the mighty floods a - dore him, Let the mighty floods adore him, And earth triumphant swell the lofty strain of praise; Praise his name, all ye peo - ple,

dore him, Let the mighty floods a - dore him, And earth tri - umphant swell the lofty strain of praise;

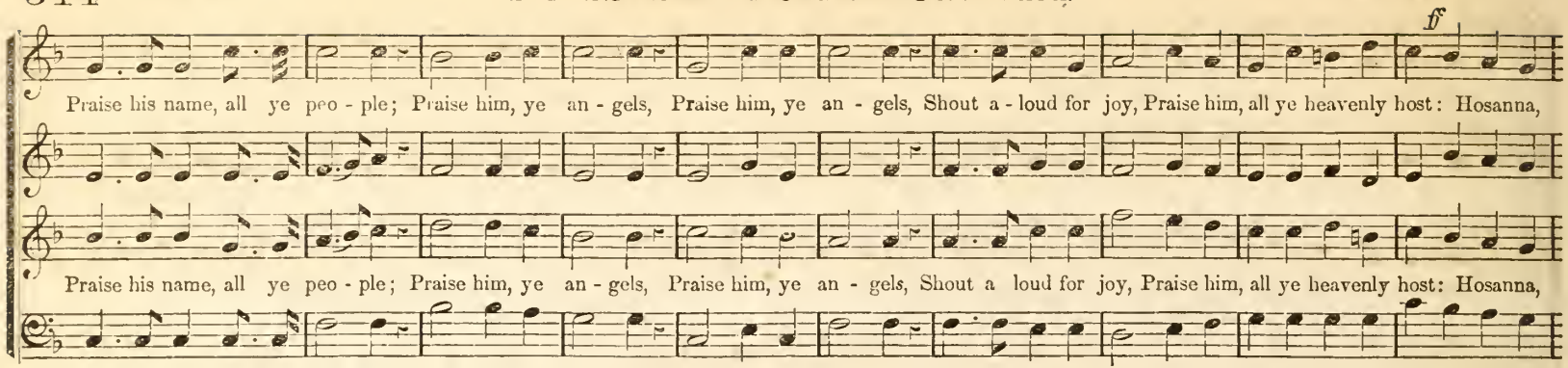
Let the mighty floods a - dore him, Let the mighty floods adore him, And earth triumphant swell the lofty strain of praise; Praise his name, all ye peo - ple,

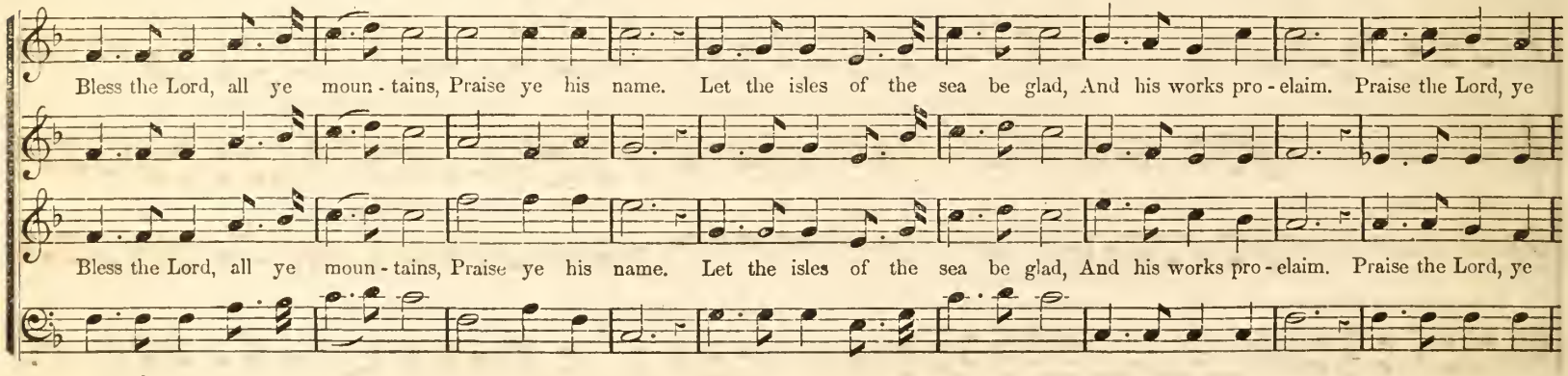
STERLING. L. M.

Chanting Style.

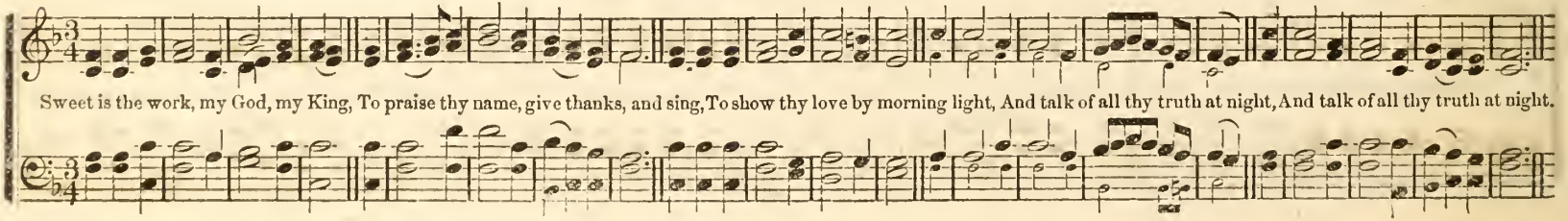
HARRISON.

O come, loud anthems let us sing, Loud thanks to our al - might - y King! For we our voices high should raise, When our sal-va - tion's rock we praise.


ff
Praise his name, all ye peo - ple; Praise him, ye an - gels, Praise him, ye an - gels, Shout a - loud for joy, Praise him, all ye heavenly host: Hosanna,
Praise his name, all ye peo - ple; Praise him, ye an - gels, Praise him, ye an - gels, Shout a loud for joy, Praise him, all ye heavenly host: Hosanna,


Bless the Lord, all ye moun - tains, Praise ye his name. Let the isles of the sea be glad, And his works pro - elaim. Praise the Lord, ye
Bless the Lord, all ye moun - tains, Praise ye his name. Let the isles of the sea be glad, And his works pro - elaim. Praise the Lord, ye

HINGHAM. L. M.


Sweet is the work, my God, my King, To praise thy name, give thanks, and sing, To show thy love by morning light, And talk of all thy truth at night, And talk of all thy truth at night.

BLESS THE LORD. Concluded.

heavenly host, Praise the Lord, ye heavenly host, Praise the Lord for ev - er and ev - er-more. A - men. A - men. A - men. A - men. A - men....

heavenly host, Praise the Lord, ye heavenly host, Praise the Lord for ev - er and ev - er-more. A - men. A - men. A - men. A - men. A - men....

GOD IS LOVE.

Larghetto.

Words and Music from the German.

1. Lo! the heav'ns are breaking Pure and bright a - bove; Life and light a - wak - - ing, Murmur, "God is love," Murmur, "God is love."
2. Round the pine-clad mountain Flows a gold - en flood; Hear the sparkling fount - - ain, Whisper, "God is good," Whisper, "God is good."
3. Mu - sic now is ring - ing, Through the sha-dy grove, Feathered songsters sing - - ing, War- ble, "God is love," War- ble, "God is love."
4. Wake, my heart and springing, Spread thy wings a - bove, Soar - ing still, and sing - - ing, Ev - er, "God is love," Ev - er, "God is love."

PILESGROVE. L. M.

N. MITCHELL.

Great God! let all my tuneful powers Awake, and sing thy might - y name: Thy hand resolves my circling hours, Thy hand from whence my being came.

IN THEE, O LORD. Anthem.

JAS. M. NORTH.

Moderato.

SOLO—Soprano or Tenor.

In thee, O Lord, do I put my trust; let me nev - er

PIANO.

p

p

Andante.

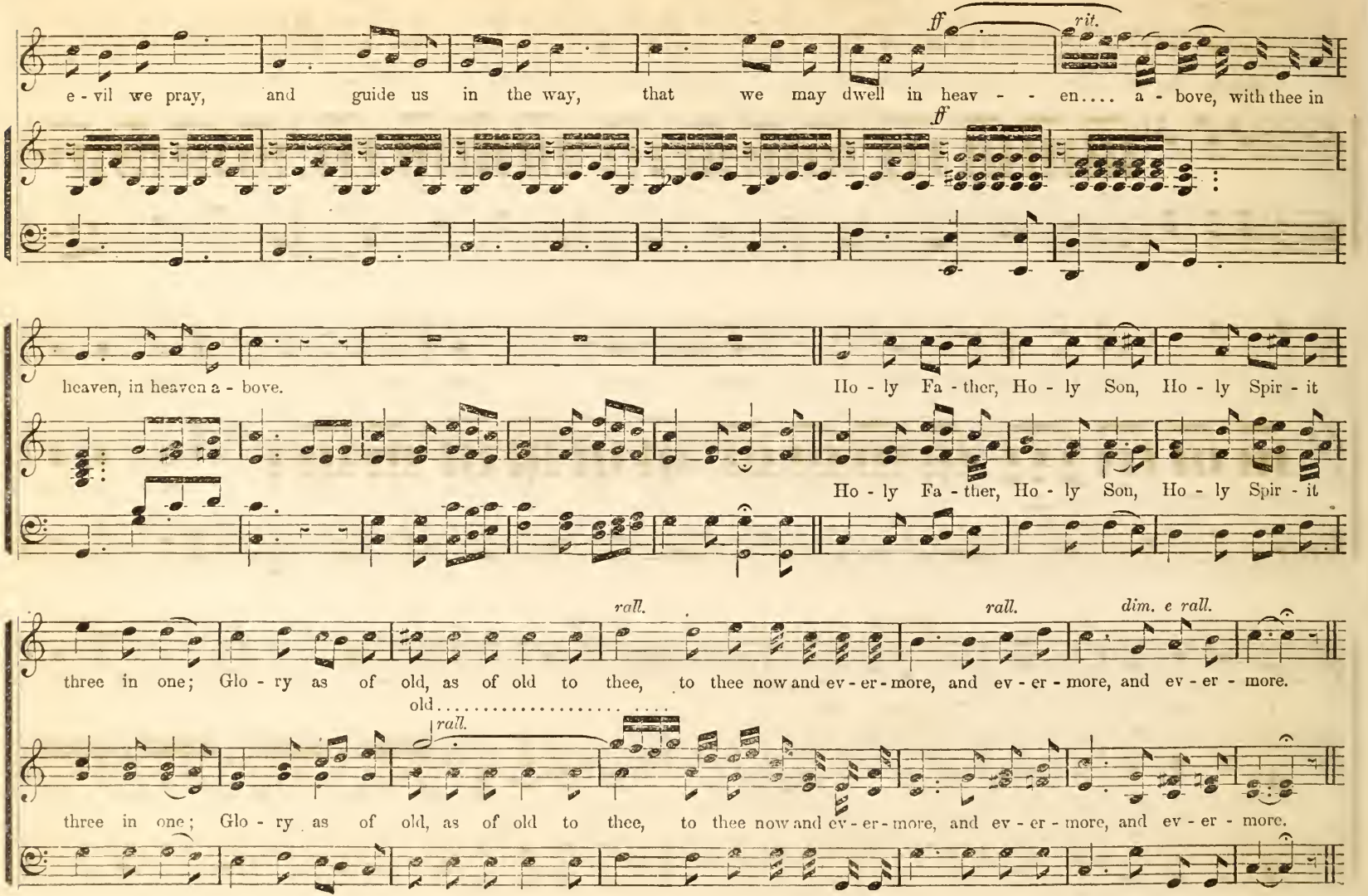
DUETT—Soprano and Alto.

be con - found-ed.

Let thy mer - cies be up - on us; O Lord, with -

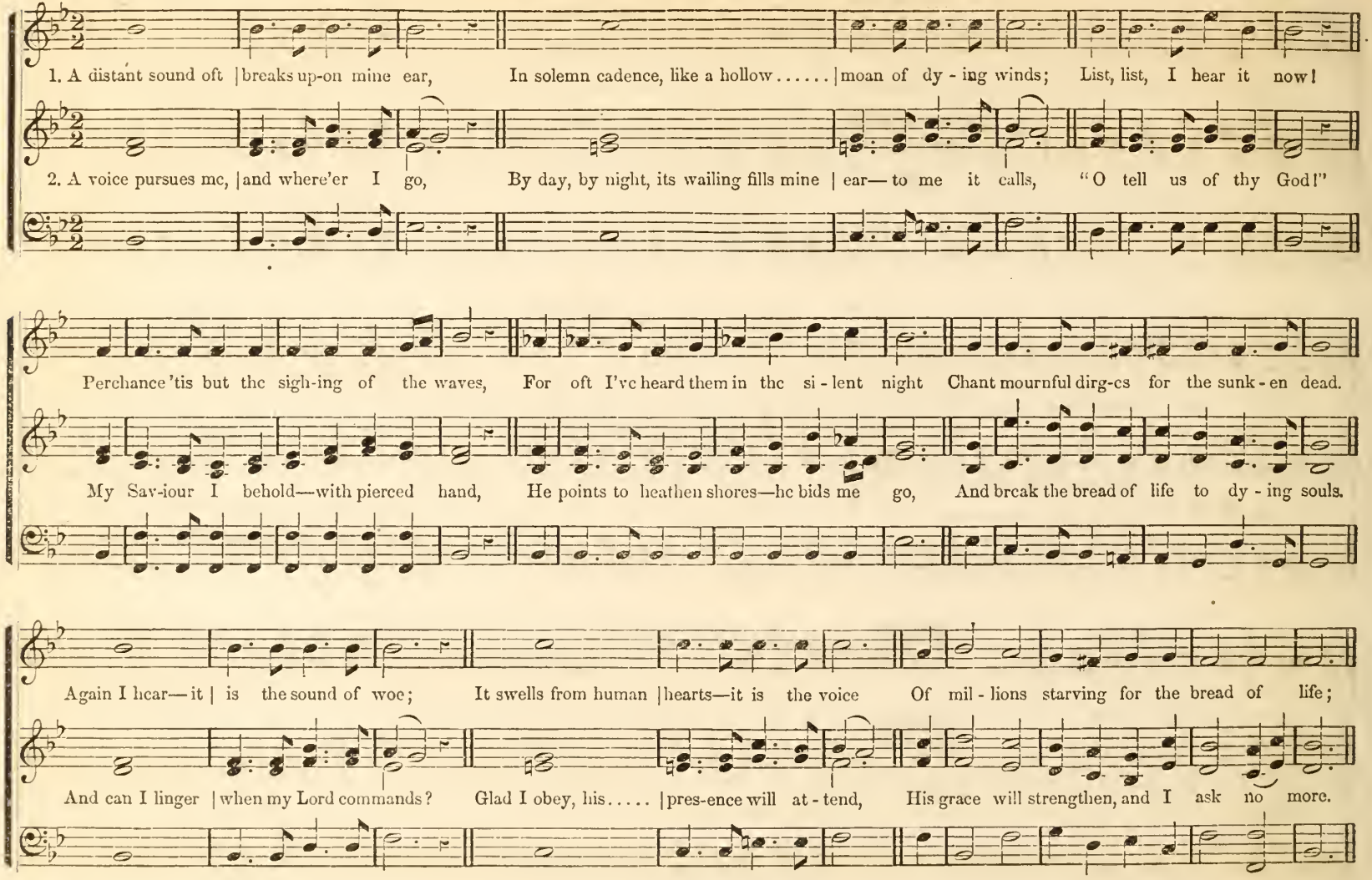
in us ev - er dwell, with-in us dwell; Let thy mer - cies be up - on us; O Lord, with-in us ev - er dwell.

SOLO—Tenor. Maestoso.
And be for - ev - er our strength and tow - er through time im - mor - tal and time e - ter - nal.
CHORUS. pp
Save us, O Lord, we pray thee, from e - vil, from sin. Save us from
Save us from
Andante.
SOLO—Soprano or Tenor.
e - vil and from sin, O Lord, we pray.....
Save us from
e - vil and from sin, O Lord, we pray.....
fr

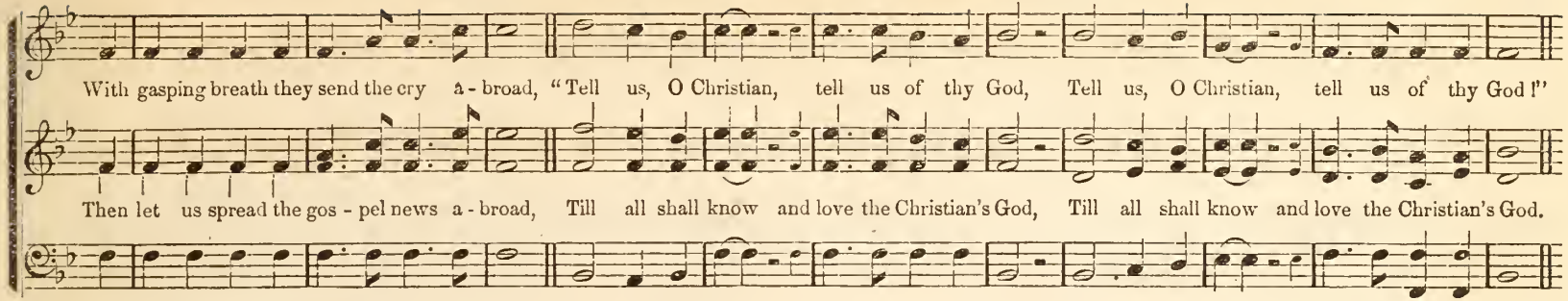

ff
rit.
e - vil we pray, and guide us in the way, that we may dwell in heav - - en.... a - bove, with thee in
ff
heaven, in heaven a - bove.
Ho - ly Fa - ther, Ho - ly Son, Ho - ly Spir - it
Ho - ly Fa - ther, Ho - ly Son, Ho - ly Spir - it
rall.
rall.
dim. e rall.
three in one; Glo - ry as of old, as of old to thee, to thee now and ev - er - more, and ev - er - more, and ev - er - more.
old.....
rall.
three in one; Glo - ry as of old, as of old to thee, to thee now and ev - er - more, and ev - er - more, and ev - er - more.

p
Shout the glad tid-ings, ex-ult-ing-ly sing,..... Je-ru-sa-lem triumphs, Mes-si-ah is King! 1. Zi-on the mar-vel-ous sto-ry be
Shout the glad tid-ings, ex-ult-ing-ly sing,..... Je-ru-sa-lem triumphs, Mes-si-ah is King! 2. Tell how he com-eth from na-tion to
Shout the glad tid-ings, ex-ult-ing-ly sing,..... Je-ru-sa-lem triumphs, Mes-si-ah is King! 3. Mor-tals, your hom-age be grate-ful-ly
cres.
f
tell-ing, The Son of the highest, how low-ly his birth, The brightest archan-gel in glo-ry ex-cell-ing, He stoops to redeem thee, he reigns up-on earth.
nation, The heart-cheering news let the earth echo round; How free to the faithful he of-fers sal-vation, How his people with joy ever-last-ing are crown'd.
bringing, And sweet let the gladsome ho-san-na a-rise: Ye an-gels, the full hal-le-lu-jah be singing; One chorus resound thro' the earth and the skies.
p
1st & 2d. | 3d time.
Shout the glad tid-ings, ex-ult-ing-ly sing,..... Je-ru-sa-lem triumphs, Mes-si-ah is King. King, Mes-si-ah is King, Mes-si-ah is King.
Shout the glad tid-ings, ex-ult-ing-ly sing,..... Je-ru-sa-lem triumphs, Mes-si-ah is King. King, Mes-si-ah is King, Mes-si-ah is King.

330 *With sweet and tender Expression.* **TELL US OF THY GOD.*** EDWARD HOWE, Jr. By permission.


1. A distant sound oft | breaks up-on mine ear, In solemn cadence, like a hollow..... | moan of dy - ing winds; List, list, I hear it now!
2. A voice pursues me, | and where'er I go, By day, by night, its wailing fills mine | ear— to me it calls, "O tell us of thy God!"
Perchance 'tis but the sigh-ing of the waves, For oft I've heard them in the si - lent night Chant mournful dirg-es for the sunk - en dead.
My Sav-iour I behold—with pierced hand, He points to heathen shores—he bids me go, And break the bread of life to dy - ing souls.
Again I hear—it | is the sound of woe; It swells from human | hearts—it is the voice Of mil - lions starving for the bread of life;
And can I linger | when my Lord commands? Glad I obey, his..... | pres-ence will at - tend, His grace will strengthen, and I ask no more.

* Appropriate to missionary occasions.

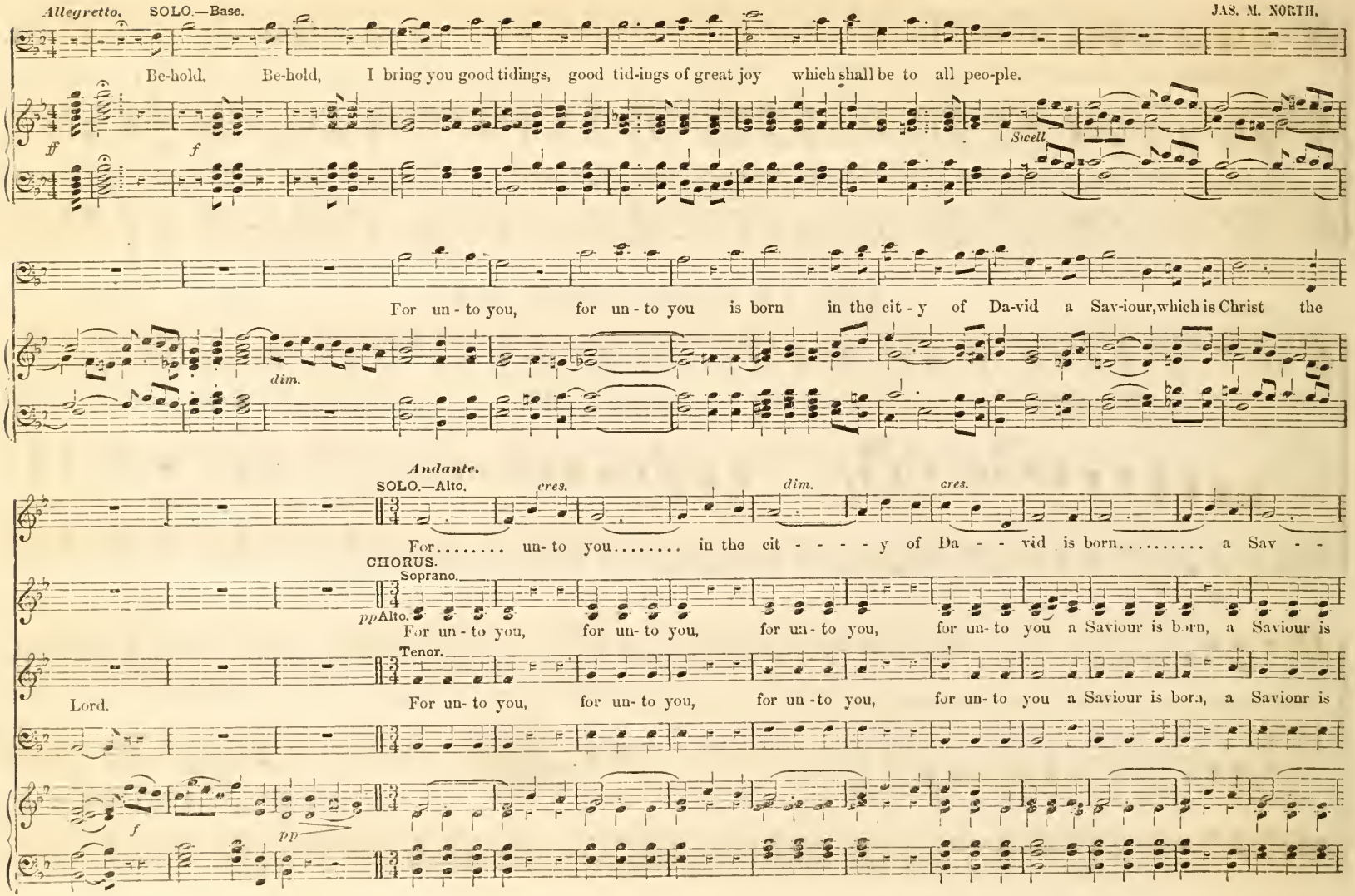

With gasping breath they send the cry a - broad, "Tell us, O Christian, tell us of thy God, Tell us, O Christian, tell us of thy God!"
Then let us spread the gos - pel news a - broad, Till all shall know and love the Christian's God, Till all shall know and love the Christian's God.

"AND YE SHALL SEEK ME."

Allegretto.

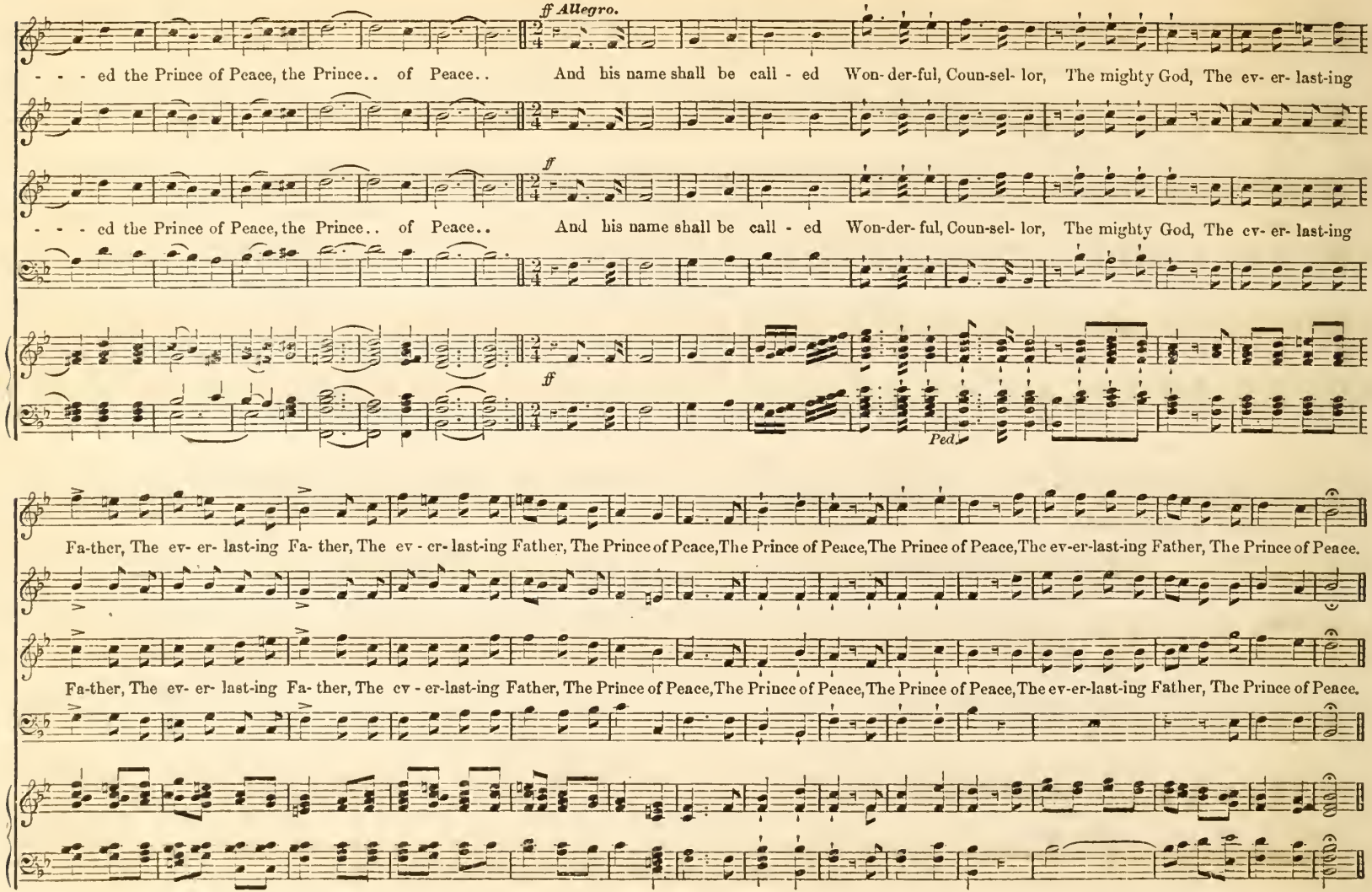
From the "Harmonia Sacra." By permission.

And ye shall seek me, and find me, when ye shall search for me with all your hearts; Ye shall seek me and find me, when ye shall
Instr.
And ye shall seek me, and find me, when ye shall search for me with all your hearts; Ye shall seek me and find me, when ye shall
cres.
f
search for me with all your heart; Ye shall seek me and find me, When ye shall search for me with all your heart, when ye shall search for me with all your heart, saith the Lord.
search for me with all your heart; Ye shall seek me and find me, When ye shall search for me with all your heart, when ye shall search for me with all your heart, saith the Lord.

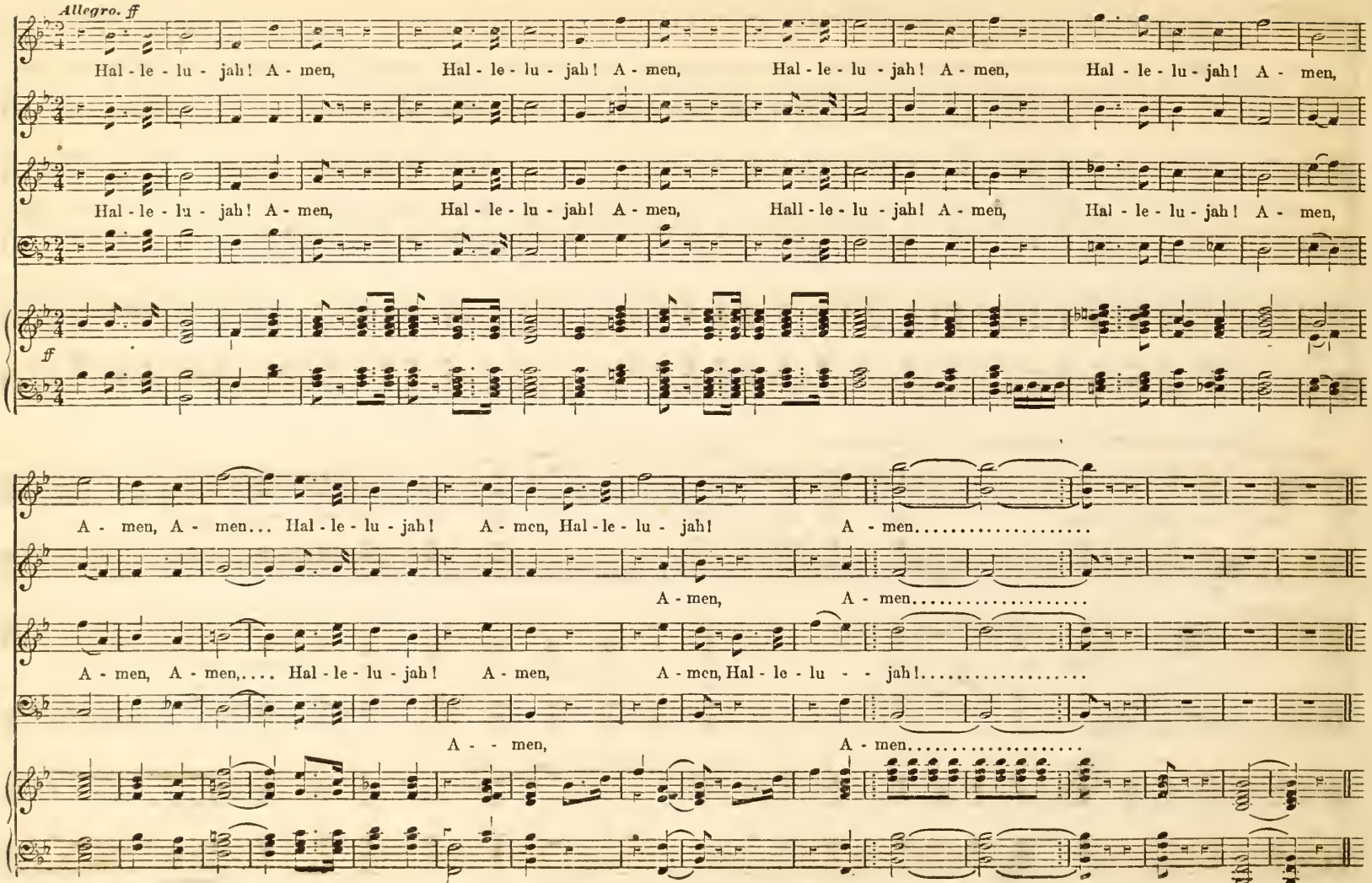

Allegretto.
SOLO.—Base.
JAS. M. NORTH.
Be-hold, Be-hold, I bring you good tidings, good tid-ings of great joy which shall be to all peo-ple.
ff
f
Swell.
For un - to you, for un - to you is born in the cit - y of Da-vid a Sav-iour, which is Christ the
dim.
Andante.
SOLO.—Alto.
cres.
dim.
cres.
For..... un- to you..... in the cit - - - - y of Da - - vid is born..... a Sav - -
CHORUS.
Soprano.
ppAlto.
For un - to you, for un- to you, for un - to you, for un- to you a Saviour is born, a Saviour is
Tenor.
Lord.
For un- to you, for un- to you, for un - to you, for un- to you a Saviour is born, a Saviour is
f
pp

TRIO.—For two Tenors and Bass; or Alto, Tenor and Bass.*
1st Ten
- - - iour, which is Christ the Lord..... For..... un- to us..... a Son,..... a Son is given, And..... his name....
rall.
Alto.
born, and which is Christ the Lord, the Lord.
2d Ten.
born, and which is Christ the Lord, the Lord. For..... un- to us..... a Son,..... a Son is given, And..... his name....
For un - to us a Son is given, for un - to us a Son is given, And his name, his name...
rall.
pp
ff CHORUS.—In unison. (Soprano.)
.... shall be call- ed the Prince of peace, of peace. For..... un- to us..... a Son,..... a Son is given, And..... His name... shall be call -
.... shall be call- ed the Prince of peace, of peace. For..... un- to us..... a Son,..... a Son is given, And..... His name... shall be call -
pp
ff

* If sung by Tenors, leave out Alto part and sing small notes; if sung by Alto omit first Tenor.


ff Allegro.
- - - ed the Prince of Peace, the Prince.. of Peace.. And his name shall be call - ed Won-der-ful, Coun-sel- lor, The mighty God, The ev- er- last-ing
ff
- - - ed the Prince of Peace, the Prince.. of Peace.. And his name shall be call - ed Won-der- ful, Coun-sel- lor, The mighty God, The ev- er- last-ing
ff
Ped.
Fa-ther, The ev- er- last-ing Fa- ther, The ev - er- last-ing Father, The Prince of Peace, The Prince of Peace, The Prince of Peace, The ev-er-last-ing Father, The Prince of Peace.
Fa-ther, The ev- er- last-ing Fa- ther, The ev - er-last-ing Father, The Prince of Peace, The Prince of Peace, The Prince of Peace, The ev-er-last-ing Father, The Prince of Peace.

Allegro. ff
Glo - ry, glo - ry, glo - ry be to God, Glo - ry, glo - ry, glo - ry to the Lord; Glo - ry, glo - ry, glo - ry be to God, Glo - ry be to God most high,
Glo - ry, glo - ry, glo - ry be to God, Glo - ry, glo - ry, glo - ry to the Lord; Glo - ry, glo - ry, glo - ry be to God, Glo - ry be to God most high,
ff
DOUBLE QUARTETTE.—Complete without the 2d Quartette.
1st Quartette. pp
cres.
dim.
And on earth peace, And on earth peace..... good will, good will towards men.
2d Quartette.
pp
And on earth peace, And on earth peace, good will, good will towards men.
cres.
dim.
pp Swell.


Allegro. ff
Hal - le - lu - jah! A - men, Hal - le - lu - jah! A - men, Hal - le - lu - jah! A - men, Hal - le - lu - jah! A - men,
Hal - le - lu - jah! A - men, Hal - le - lu - jah! A - men, Hall - le - lu - jah! A - men, Hal - le - lu - jah! A - men,
ff
A - men, A - men... Hal - le - lu - jah! A - men, Hal - le - lu - jah! A - men.....
A - men, A - men.....
A - men, A - men,.... Hal - le - lu - jah! A - men, A - men, Hal - le - lu - - jah!.....
A - - men, A - men.....

BLESSED IS THE PEOPLE.

RIGHINI.

Allegro.

Soprano. Bless-ed is the peo-ple that know the joy-ful sound, Bless-ed is the peo-ple that know the joy-ful sound.

Alto. Bless-ed is the peo-ple that know the joy-ful sound, Bless-ed is the peo-ple that know the joy-ful sound. They shall ev-er

Tenor. Bless-ed is the peo-ple that know the joy-ful sound, Bless-ed is the peo-ple that know the joy-ful sound. They shall ev-er

Base. They shall

p

8va.....

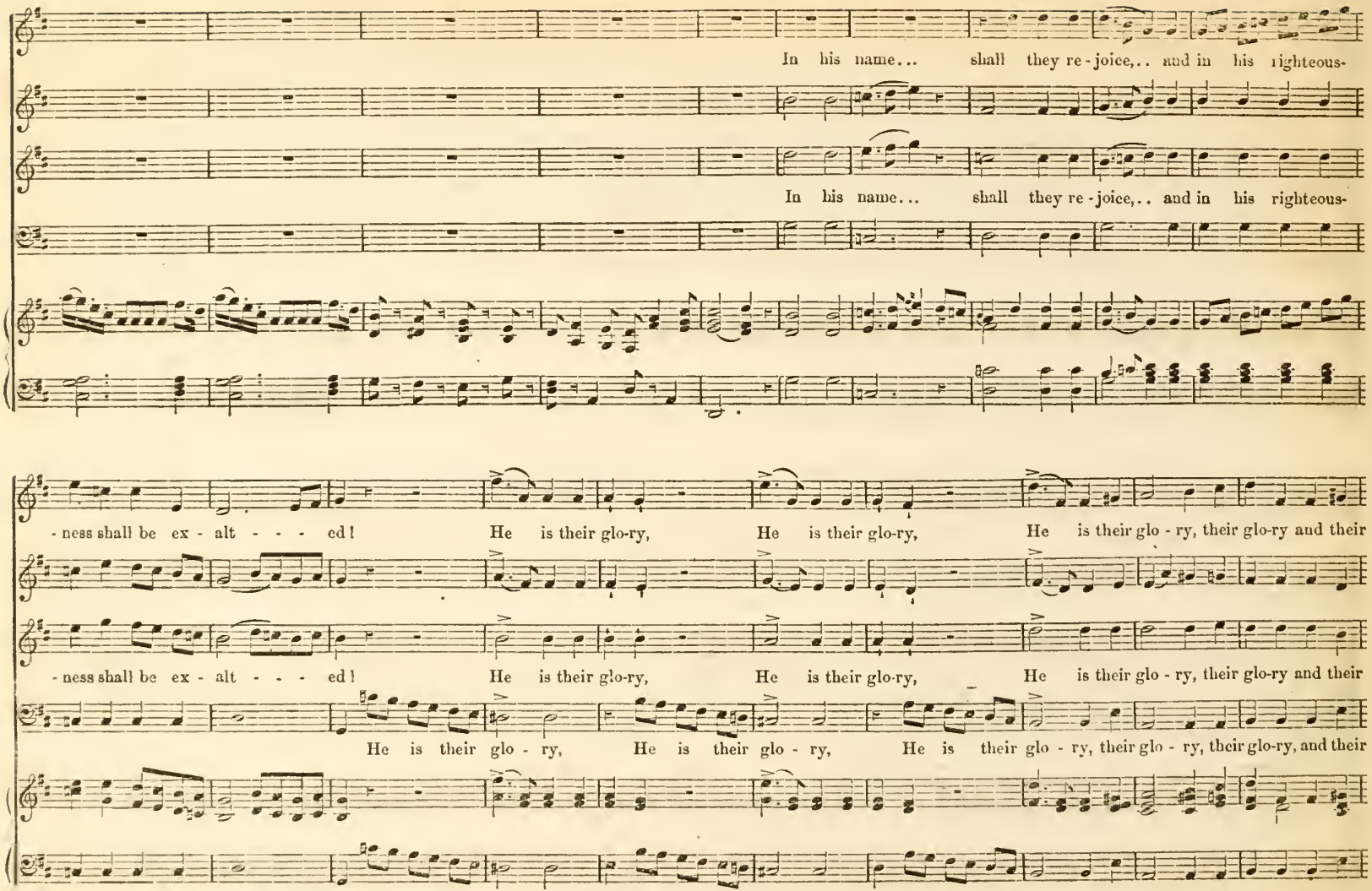
They shall ev-er walk in the light.... of his coun-tenance, shall ev - - - - er walk in the light..... of his..... countenance.

walk, They shall ev-er walk. They shall ev-er walk in the light, in the light of his..... countenance.

walk, They shall ev-er walk, They shall ev-er walk in the light, in the light of his..... countenance.

walk, shall ev-er walk, shall ev-er, ev-er walk in the light, the light of his countenance.

BLESSED IS THE PEOPLE. Continued.


In his name... shall they re-joice,.. and in his righteous-
In his name... shall they re-joice,.. and in his righteous-
-ness shall be ex-alt - - - ed! He is their glo-ry, He is their glo-ry, He is their glo-ry, their glo-ry and their
-ness shall be ex-alt - - - ed! He is their glo-ry, He is their glo-ry, He is their glo-ry, their glo-ry and their
He is their glo-ry, He is their glo-ry, He is their glo-ry, their glo-ry, their glo-ry, and their

cres.
ff
mf
strength, their glo - ry, their glo - ry, their glo - ry, their glo - ry and their strength..... Bless - ed is the
strength, their glo - ry, their glo - ry, their glo - ry, their glo - ry and their strength..... Bless - ed is the
strength. He is their glo - - - - - - - - - - ry and their strength, He is their glo - ry and their strength..... Bless - ed is the
peo - ple that know the joy - ful sound, Bless - ed is the peo - ple that know the joy - ful sound.
They shall ev - er
peo - ple that know the joy - ful sound, Bless - ed is the peo - ple that know the joy - ful sound. They shall ev - er
peo - ple that know the joy - ful sound, Bless - ed is the peo - ple that know the joy - ful sound. For they shall ev - er
p
8va

BLESSED IS THE PEOPLE. Continued.

They shall ev - er walk in the light.... of his coun - tenance, shall ev - - - - er walk in the light, in the light of his coun-tenance.
walk, They shall ev - er walk, They shall ev - er walk, ev - er walk in the light, in the light of his coun-tenance.
walk, They shall ev - er walk, They shall ev - er walk, ev - er walk in the light, in the light of his coun-tenance.
walk, shall ev - er walk, shall ev - er, ev - er walk in the light, shall walk in the light, in the light of his coun-tenance.
S.
cres.
ff
In..... his right - eousness shall they be ex - alt - ed, and in..... his name shall they re - joice, and
And in his right - eousness shall they be ex - alt - ed, shall they re-
shall be ex - alt - ed, and in his name shall they re - joice, and in his name shall

Repeat D. S. 𝄋
1st time.
2d time.
in his name shall they, shall they re - joice, -joice, and in his name shall they re - - joice, and
- joice, shall they... re - joice, and in his -joice, and in his name shall they re - - joice, and
they, shall they re - joice,
in his name shall they re - - - - - joice.
in his name shall they re - - - - - joice.

Canticles of the Protestant Episcopal Church, with Chants.

Morning Prayer.

VENITE, EXULTEMUS DOMINO. (Double.)

Dr. BOYCE.

1. O come, let us sing un- | to the | Lord.
   Let us heartily rejoice in the | strength of | our sal- | vation.
3. For the Lord is a | great — | God;
   And a great | King a- | bove all | gods.
5. The sea is his, | and he | made it;
   And his hands pre- | pared | the dry | land.
7. For he is the | Lord our | God,
   And we are the people of his pasture, and the | sheep of | his — | hand.
9. For he cometh, for he cometh to | judge the | earth;
   And with righteousness to judge the world, and the | people | with his | truth.

Glory be to the Father, and | to the | Son, ‖ And | to the | Holy | Ghost;

2. Let us come before his presence | with thanks- | giving,
   And show ourselves | glad in | him with | psalms.
4. In his hand are all the corners | of the | earth;
   And the strength of the | hills is | his — | also.
6. O come let us worship | and fall | down,
   And kneel be- | fore the | Lord our | Maker.
8. O worship the Lord in the | beauty of | holiness;
   Let the whole earth | stand in | awe of | him.

As it was in the beginning, is now, and | ever·shall | be, ‖ World | without | end.
A- | men.

GLORIA IN EXCELSIS.

1. Glory be to | God on | high, ‖ And on earth | peace, good | will·toward | men.
2. We praise thee, we bless thee, we | wor-ship | thee, ‖ We glorify thee, we give thanks to thee, for | thy great | glo- — | ry.

3. O Lord God, | heavenly | King, ‖ God the | Father | Al- — | mighty.
4. O Lord, the only begotten Son, | Jesus | Christ, ‖ O Lord God, Lamb of God, | Son· of the | Fa- — | ther,

5. That takest away the | sins·of the | world, ‖ Have mercy up- | on — | us.
6. Thou that takest away the | sins·of the | world, ‖ Have mercy up- | on- — | us.
7. Thou that takest away the | sins·of the | world, ‖ Re- | ceive our | prayer.
8. Thou that sittest at the right hand of | God the | Father, ‖ Have mercy up- | on— | us.

9. For thou | only art | holy; ‖ Thou | only | art the | Lord.
10. Thou only, O Christ, with the | Holy | Ghost, ‖ Art most high in the glory of | God the | Fa- — | ther. ‖ A- | men.

GRAND TE DEUM.

WM. JACKSON.

Maestoso.

We praise thee, O God; we ac-knowl-edge thee to be the Lord. All the earth doth wor-ship thee, the Fa-ther ev-er-last-ing. To thee all an-gels
cry a-loud, the heavens and all the powers there-in. To thee, cher-u-bim and ser-a-phim con-tin-ual-ly do cry, Ho-ly, Ho-ly, Ho-ly, Lord God of
Sa-baoth, Heaven and earth are full of the maj-es-ty of thy glo-ry. The glo-rious com-pa-ny of th' a-pos-tles praise thee. The good-ly fel-low-ship
of the prophets praise thee. The no - - - ble ar-my of mar-tyrs praise thee. The ho-ly church throughout all the world doth ac-knowledge thee, The Fa-ther, of an
in-fi-nite maj-es-ty, Thine a - - dor-a-ble, true, and on-ly Son; Al-so the Ho-ly Ghost, the Com-fort-er. Thou art the King of
glo-ry, O:... Christ! Thou art the ev-er-last-ing Son of the Fa-ther! When thou took'st up-on thee to de-liv-er man, thou didst hum-ble thy-self to be

GRAND TE DEUM. Concluded.

m
f
horn of a Vir - gin. When thou hadst o - ver-come the sharpness of death, thou didst o - pen the king-dom of heaven to all be - liev - ers. Thou sit - test at the right hand of
Andante.
p
God, in the glo - ry of the Fa - ther; We be-lieve that thou shalt come to be our Judge. We there-fore pray thee, help thy serv-ants, whom thou hast re -
m
- deem - ed by thy pre-cious blood. Make them to be numbered with thy saints in glo - ry ev - er - last - ing. O Lord, save thy peo - ple, And bless thy
m
her - i - tage. Gov - ern them, and lift them up for ev - er. Day by day we mag - ni - fy thee; and we wor- ship thy name ev - er, world with-out end.
Largo.
dim.
a tempo.
p
f
Vouch-safe, O Lord, to keep us this day with - out sin. O Lord, have mer - cy up - on us, have mer - cy up - on us. O Lord, let thy mer - cy be up -
ff
- on us, as our trust, our trust is in thee. O Lord, in thee, in thee have I trust - ed: let me nev - er, let me nev - er be con - found - ed.

JUBILATE DEO. (Double.) NORRIS.

1. O be joyful in the Lord, | all ye | lands; ‖ Serve the Lord with gladness, and come before his | presence | with a | song.
3. O go your way into his gates with thanksgiving, and into his | courts with | praise; ‖ Be thankful unto him, and | speak good | of his | name.

2. Be ye sure that the Lord | he is | God; ‖ It is he that hath made us and not we ourselves; we are his people, and the | sheep of | his — | pasture.
4. For the Lord is gracious, his mercy is | ever- | lasting; ‖ And his truth endureth from gener- | ation to | gener- | ation.

BENEDICTUS. (Single.)

1. Blessed be the Lord | God of | Israel; ‖ For he has visited and re- | deemed | his — | people.
2. And hath raised up a mighty sal- | vation for | us ‖ In the house of his | servant | Da- — | vid.
3. As he spake by the mouth of his | holy | prophets; ‖ Which have been | since the | world be- | gan.
4. That we should be saved | from our | enemies: ‖ And from the | hand of | all that | hate us.

GLORIA. No. 1.

Glo ry be to thee, O Lord.

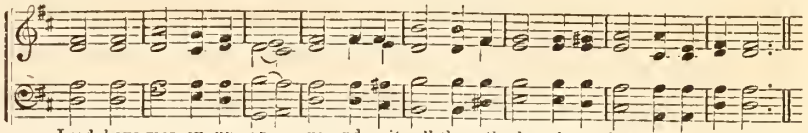
GLORIA. No. 2.

Glo - ry be to thee, O Lord.

KYRIE ELEISON. *After the Nine Commandments.*

Lord, have mer - cy up - on.... us, and in - cline our hearts to keep this law.

After the Tenth Commandment.

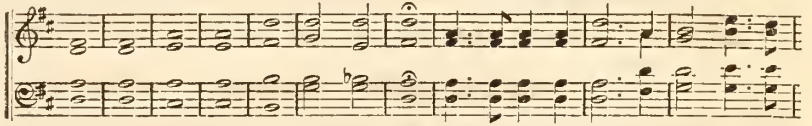


Lord, have mer-cy up - on... us, and write all these thy laws in our hearts, we beseech thee.

TRISAGION.

Therefore with angels and archangels, and with all the com- pa - ny of heaven, we land and

mag-ni-fy thy glo-rious name, ev-er-more praising thee, and say - ing, Ho - ly,



Ho - ly, Ho - ly, Lord God of Hosts, Heaven and earth are full, are full of thy

glo - ry. Glo - ry be to thee, O Lord most high. A - men, A - men.

Evening Prayer.

CANTATE DOMINO. (Double.)

1. O sing unto the | Lord a new | song; ‖ For he | hath done | marvellous | things.
3. The Lord declared | his sal- | vation; ‖ His righteousness hath he openly showed | in the | sight of the | heathen.
5. Show yourselves joyful unto the Lord, | all ye | lands, ‖ Sing, re- | joice and | give — | thanks.
7. With trumpets | also, and | shawms, ‖ O show yourselves joyful be- | fore the | Lord the | King.
9. Let the floods clap their hands, and let the hills be joyful together be- | fore the | Lord, ‖ For he | cometh to | judge the | earth.

Glory be to the Father, | and to the | Son, ‖ And | to the | Holy | Ghost

2. With his own right hand, with his | holy | arm, ‖ Hath he | gotten him- | self the | victory.
4. He hath remembered his mercy and truth toward the | house of | Israel; ‖ And all the ends of the world have seen the sal- | vation | of our | God.
6. Praise the Lord up- | on the | harp; ‖ Sing to the harp with a | Psalm of | thanks- — | giving.
8. Let the sea make a noise, and all that | therein | is; ‖ The round world, and | they that | dwell there- | in.
10. With righteousness shall he | judge the | world ‖ And the | people | with — | equity.

As it was in the beginning, is now, and | ever shall | be, ‖ World with- | out end. | A- — | men.

BONUM EST. (Double.) Rev. W. JONES.

1. It is a good thing to give thanks un- | to the | Lord; ‖ And to sing praises unto thy | name, O | most — | highest.
3. Upon an instrument of ten strings, and up- | on the | lute, ‖ Upon a loud instrument | and up- | on the | harp. Glory, etc.

2. To tell of thy loving-kindness early | in the | morning, ‖ And of thy | truth in the | night — | season.
4. For thou, Lord, hast made glad | through thy | works: ‖ And I will rejoice in giving praise for the oper- | ations | of thy | hands. ‖ A- | men.

DEUS MISEREATUR. (Single.) TALLIS.

1. God be merciful unto | us, and | bless us, ‖ And show us the light of his countenance, and be | merci- | ful un- | to us.
2. That thy way may be | known upon | earth. ‖ Thy saving | health a- | mong all | [nations.
3. Let the people praise | thee, O | God, ‖ Yea, let | all the | people | praise thee.
4. O let the nations rejoice | and be | glad, ‖ For thou shalt judge the folk righteously, and govern the | nations | upon | earth.
5. Let the people praise | thee, O | God; ‖ Yea, let | all the | people | praise thee.
6. Then shall the earth bring | forth her | increase, ‖ And God, even our own | God, shall | give us his | blessings.
7. God | shall — | bless us, ‖ And all the end of the | world shall | fear — | him.

Glory, etc.

BENEDIC ANIMA MEA. (Single.)

1. Praise the Lord, | O my | soul, ‖ And all that is within me | praise his | holy name.
2. Praise the Lord, | O my | soul, ‖ And for- | get not | all his | benefits;
3. Who forgiveth | all thy | sin, ‖ And | healeth | all thine in- | firmities.
4. Who saveth thy | life from de- | struction, ‖ And crowneth thee with | mercy and | loving- | kindness:
5. O praise the Lord, ye angels of his, ye that ex- | cel in | strength; ‖ Ye that fulfil his commandment, and hearken unto the | voice of | his — | word.
6. O praise the Lord, all | ye his | hosts, ‖ Ye servants of | his that | do his | pleasure,
7. O speak good of the Lord, all ye works of his, in all places of | his do- | minion. ‖ Praise thou the | Lord, — | O my | soul. Glory, etc.

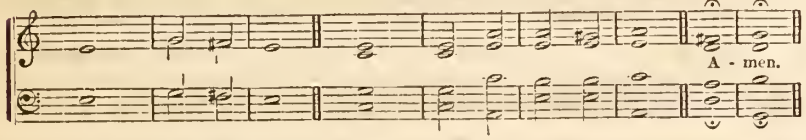
Selections for Chanting.

CHANTS, as now used in this country, consist of what are termed the chanting note and cadence. The time of the chanting note is determined by the number of words that are to be sung to it; but the cadences should be in strict time, and not drawled out, as is too often the case. The single chant has in the first strain one chanting note, and in the cadence two measures, the first having generally two notes, and the last one. In the last strain we have one chanting note and three measures to the cadence. A double chant is simply two single chants. There are, besides the single and double chants, peculiar chants which are so constructed as to admit of odd metres and words of peculiar rhythm being sung to them. Observe in chanting the following rules: 1st., Recite the words about as fast as a good reader would read. Where the words are expressive of great joy, more rapid enunciation may be observed. 2d. Be careful to keep the pitch rigidly in the recitative. 3d. Observe with care the expression of the words.

Time, accent, and emphasis, in chanting, are to be determined by the words to be uttered, according to the principles of good reading and not at all by the musical notation. The *notes* of a chant *give no indication of time, but only of pitch.* Even in the cadence where two equal notes are written, it may often be better to sing one long and the other short.

No. 1.

Dr. MASON. By permission.



1. Have mercy upon me, O God, according to thy | loving- | kindness; ‖ According to the multitude of thy tender mercies | blot out | my trans- | gressions.
2. Wash me thoroughly from my iniquity, and cleanse me | from my | sin. ‖ For I acknowledge my transgressions: and my | sin is | ever·be- | fore me.
3. Against thee, thee only have I sinned, and done this evil | in thy | sight. ‖ That thou mayest be justified when thou speakest, and be | clear when | thou — | judgest.
4. Create in me a clean heart, O God; and renew a right | spirit·with- | in me. ‖ Cast me not away from thy presence; and take not thy | Holy | Spirit | from me.
5. Restore unto me the joy of thy salvation, and uphold me with | thy free | Spirit; ‖ Then will I teach transgressors thy ways; and sinners shall be con- | verted | unto | thee.—*Psalm* 51: 1–4, 10–13.

Glory be to the Father, | and to the | Son, ‖ And | to the | Holy | Ghost;
As it was in the beginning, is now, and | ever·shall | be, ‖ World with- | out end. | A- — | men.

No. 2.

1. God be merciful unto | us, and bless us; ‖ And cause his | face to | shine up- | on us.
2. That thy way may be | known up-·on | earth, ‖ Thy saving | health a- | mong all | nations.
3. Let the people praise | thee, O | God: ‖ Let all the | people | praise — | thee.
4. O let the nations be glad, and | sing for | joy; ‖ For thou shalt judge the people righteously, and govern the | nations up- | on the | earth.
5. Let the people praise | thee, O | God: ‖ Let | all the | people | praise — | thee.
6. Then shall the earth | yield her | increase, ‖ And God, even | our own | God shall | bless us.
7. God | shall — | bless us, ‖ And all the ends of the | earth shall | fear — | him.—*Psalm* 67.

No. 3.

Solo. 1. O give thanks unto the Lord, for he is good! *Chorus.* For his mercy endureth forever.
Solo. 2. O give thanks unto the God of gods. *Cho.* For his mercy, etc.
Solo. 3. O give thanks unto the Lord of lords; *Cho.* For his mercy, etc.
Solo. 4. To him who alone doeth great wonders: *Cho.* For his mercy, etc.
Solo. 5. To him that by wisdom made the heavens: *Cho.* For his mercy, etc.
Solo. 6. To him that stretched out the earth above the waters: *Cho.* For his mercy, etc.
Solo. 7. To him that made great lights: *Cho.* For his mercy. etc.
Solo. 8. The sun to rule by day; the moon and stars to rule by night. *Cho.* For his mercy, etc.
Solo. 9. Who remembered us in our low estate: *Cho.* For his mercy, etc.
Solo. 10. And hath redeemed us from our enemies; *Cho.* For his mercy, etc.
Solo. 11. Who giveth food to all flesh; *Cho.* For his mercy, etc.
Solo. 12. Oh, give thanks unto the God of heaven: *Cho.* For his mercy, etc.

No. 4. PURCELL.

1. The Lord is my shepherd, I | shall not | want. ‖ He maketh me to lie down in green pastures: he leadeth me be- | side the | still — | waters.
2. He restoreth my soul; he leadeth me in the paths of righteousness for his | name's — | sake, ‖ Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy | staff they | comfort | me.
4. Thou preparest a table before me in the presence of mine enemies; thou anointest my head with oil; my | cup·runneth | over. ‖ Surely goodness and mercy shall follow me all the days of my life; and I shall dwell in the | house·of the | Lord for- | ever. *Psalm* 23.

No. 5.

1. God is our | refuge·and | strength. ‖ A very | present | help in | trouble.
2. Therefore we will not fear, though the | earth·be re- | mov-ed, ‖ And though the mountains be carried | into the | midst of | the — | sea.
3. Though the waters thereof | roar, · and be | troubled, ‖ Though the mountains | shake · with the | swelling there- | of.
4. There is a river, the streams whereof shall make glad the | city · of | God: ‖ The holy place of the tabernacles | of the | Most — | High.
5. God is in the midst of her, she shall | not be | mov-ed, ‖ God shall help her, and | that right | ear- — | ly.
6. The heathen raged, the | kingdoms·were | mov-ed, ‖ He uttered his | voice, the | earth — | melted.
7. The Lord of | Hosts is | with us; ‖ The God of | Jacob | is our | refuge.
8. Come, behold the | works·of the | Lord, ‖ What desolations | he hath | made·in the | earth.

No. 6. TALLIS.

1. God be merciful unto | us, and | bless us, ‖ And show us the light of his countenance, and be | merciful | unto | us.
2. That thy way may be | known up-on | earth; ‖ Thy saving | health a- | mong all | nations.
3. Let the people praise | thee, O | God; ‖ Yea, let | all the | people | praise thee.
4. O let the nations rejoice | and be | glad: ‖ For thou shalt judge the folk rightously, and govern the | nations | upon | earth.
5. Let the people praise | thee, O | God: ‖ Yea, let | all the | people | praise thee.
6. Then shall the earth bring | forth her | increase; ‖ And God, even our own | God shall | give us·his | blessing.
7. God | shall bless | us: ‖ And all the ends of the | world shall | fear — | him. *Ps.* 67.

No. 7. Dr. MASON. By permission.

1. The Lord is merciful and gracious, slow to anger, and a- | bundant·in | mercy. ‖ He will not always chide, neither will he | keep his | anger·for- | ever.
2. He hath not dealt with us after our sins, nor rewarded us according to | our in- | iquities. ‖ For as the heaven is high above the earth, so great is his mercy toward | them that | fear — | him.
3. As far as the east is from the west, so far hath he removed our trans- | gressions | from us. ‖ Like as a father pitieth his children, so the Lord pitieth | them that | fear — | him.
4. For he knoweth our frame, he remembereth that | we are | dust. ‖ He knoweth our frame, he remembereth that | we, that | we are | dust. Amen. *Psalm* 103.

No. 8. Dr. GREEN.

1. He was despised and re- | jected of | men; ‖ A man of sorrow, | and ac- | quainted· with | grief:
2. And we hid as it were our | faces | from him; ‖ He was despised, and | we es- | teemed·him | not.
3. Surely he hath borne our griefs, and | carried·our | sorrows; ‖ Yet we did esteem him stricken, | smitten·of | God, ·and af- | flicted.
4. But he was wounded for | our trans- | gressions, ‖ He was | bruised·for | our in- | iquities.
5. The chastisement of our peace | was up- | on him, ‖ And with | his stripes | we are | healed.
6. All we like sheep have | gone a- | stray; ‖ We have turned every | one to | his own | way.
7. And the Lord hath | laid on | him ‖ The in- | iqui-ty | of us | all.

8. When thou shalt make his soul an | offering·for | sin, ‖ He shall see his seed, he | shall pro- | long his | days,
9. And the pleasure of the Lord shall prosper | in his | hand. ‖ He shall see of the travail of his soul, and | shall be | satis- | fied.—*From Isaiah* 53.

No. 9.

1. Blessed are the dead, who die in the | Lord, from | henceforth: ‖ Yea, saith the Spirit, that they may rest from their labors, | and their | works do | follow them.—*Rev.* 14: 13.
2. Blessed and holy is he that hath part in the first resurrection: on such the second death | hath no | power; ‖ But they shall be priests of God, and of Christ, and shall reign with | him a | thousand | years.—*Rev.* 20: 6.
3. Unto him that loved us, and washed us from our sins in his own blood, and hath made us kings and priests to God | and his | Father: ‖ To him be glory and do- | minion·for- | ever·and | ever.—*Rev.* 1: 5.
4. Blessed are the dead, who die in the | Lord, from | henceforth; ‖ Yea, saith the Spirit, that they may rest from their labors, | and their | works do | follow them.—*Rev.* 14: 13.

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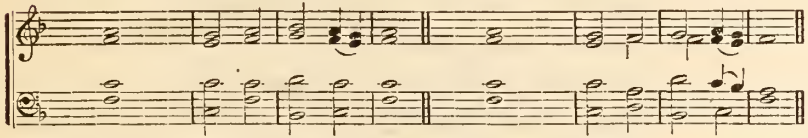
1. Our days on earth are as a shadow, and there is | none a- | biding: ‖ We are but of yesterday, there is but a | step be-tween | us and | death.
2. Man's days are as grass; as a flower of the field | so he | flourisheth; ‖ He appeareth for a little time, and then | vanish- | eth a- | way.
3. Watch, for ye know not what hour your | Lord doth | come; ‖ Be ye also ready, for in such an hour as ye think not the | Son of | man — | cometh.
4. It is the Lord; let him do what | seemeth·him | good; ‖ The Lord gave, and the Lord hath taken away, and | blessed·be the | name·of the | Lord.

No. 10.

Gregorian.



1. Our Father, who art in heaven, | hallowed | be thy | name: ‖ Thy kingdom come, thy will be done on | earth, as it | is in | heaven;
2. Give us this | day our | daily | bread; ‖ And forgive us our trespasses, as we forgive | them that | tres-pass a- | gainst us.
3. And lead us not into temptation, but de- | liver | us from | evil; ‖ For thine is the kingdom, and the power, and the glory, for- | ever. | A — | men.

No. 11. Return, O Wanderer.

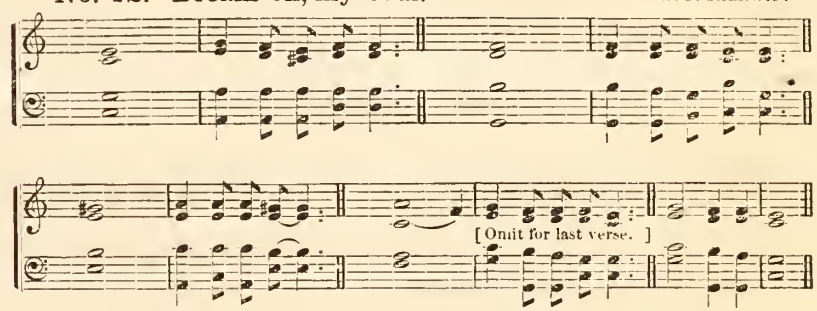
J. E. GOULD. By permission.

1. Return, O wanderer, to thy home, Thy Fa-ther calls for thee; No longer now an...
2. Return, O wanderer, to thy home, 'Tis Je-sus calls for thee; The Spirit and the...
3. Return, O wanderer, to thy home, 'Tis mad-ness to de-lay; There are no pardons

ex-ile roam, In guilt or mis-er-y:
Bride say, come, Oh, now for ref-uge flee:
in the tomb, And brief is mer-cy's day!
} Oh, re-turn! re-turn!

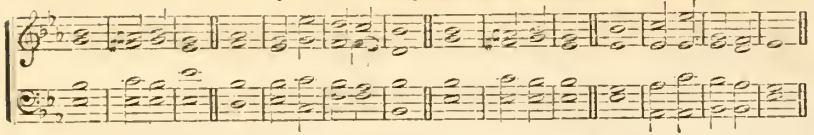
No. 12. Dream on, my soul.

W. F. SHERWIN.



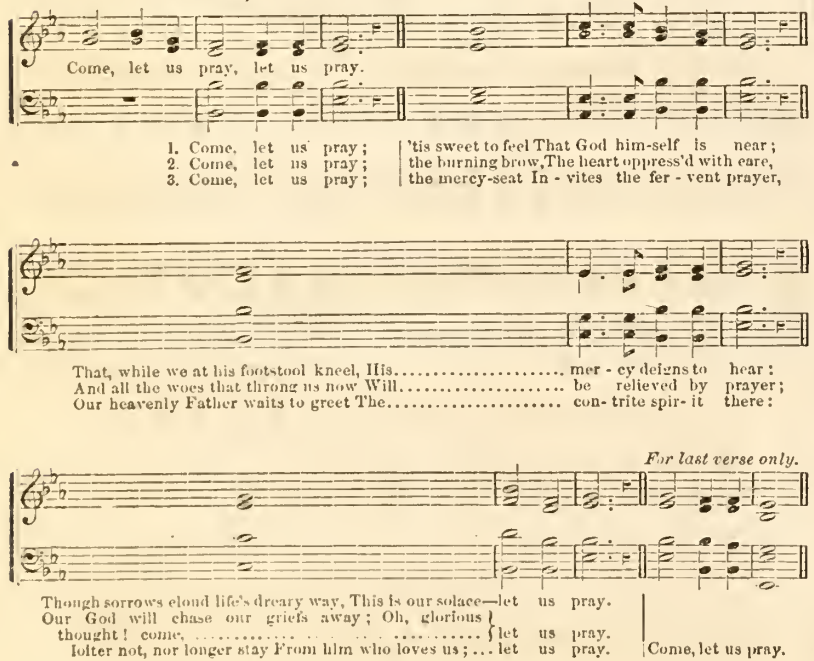
1. Dream on, my soul; dream of that better land | Where thou art going:
Dream of life's silver stream o'er the golden strand, | Silently flowing;
Dream of kindred souls waiting thee there, | Gone, long before ye;
Dream of the anthems thou art to hear, | Anthems of glory!
2. Dream on, my soul; dream of the silent ones. | In mem'ry cherished;
Dream of the joys and the long loved ones, | That with them perished
Dream on, my soul; dream of that brighter land, | Whence thou art winging;
Dream of the sunlight there, and the angel band | Joyously singing!
3. Dream on, my soul; dream of that happy strain | That soon shall greet thee;
Dream of the silent dead, and the angel train, | Flying to meet thee;
Dream, on my soul; dream while life's silver string, | Still, still is whole;
Dream thou of heaven, though life be quivering, | Dream on, my soul.

No. 13. In all my Lord's appointed ways. L. P. D.

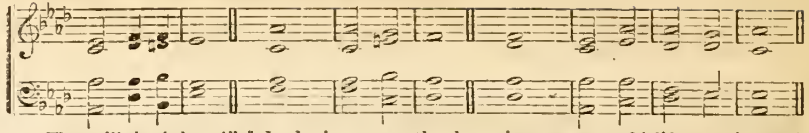


1. In all my Lord's ap- | pointed | ways ‖ My | journey | I'll pur- | sue;
"Hinder me not," ye | meek-loved | saints, ‖ For | I must | go with | you.
2. Through flood and flames, if | Je-sus | lead, ‖ I'll | follow | where he | goes;
"Hinder me not," shall | be my | cry. ‖ Though | earth and | hell op- | pose.
3. Through duties, and through | trials | too, ‖ I'll | go at | his com- | mands;
"Hinder me not," for | I am | bound. ‖ To | my Im- | manuel's | land.
4. And, when my Saviour | calls me | home, ‖ Still | this my | cry shall | be—
"Hinder me not;" come, | welcome | death, ‖ I'll | gladly | go with | thee.

No. 14. Come, let us pray. WM. H. WYMAN.


Come, let us pray, let us pray.
1. Come, let us pray; | 'tis sweet to feel That God him-self is near;
2. Come, let us pray; | the burning brow, The heart oppress'd with care,
3. Come, let us pray; | the mercy-seat In - vites the fer - vent prayer,
That, while we at his footstool kneel, His..... mer - cy deigns to hear:
And all the woes that throng us now Will..... be relieved by prayer;
Our heavenly Father waits to greet The..... con- trite spir- it there:
For last verse only.
Though sorrows cloud life's dreary way, This is our solace—let us pray.
Our God will chase our griefs away; Oh, glorious thought! come, ... let us pray.
Loiter not, nor longer stay From him who loves us;... let us pray.
Come, let us pray.

No. 15. Thy will be done.



1. "Thy will be | done!" ‖ In devious way the hurrying stream of | life may | run; ‖
Yet still our grateful hearts shall | say, "Thy | will be | done."
2. "Thy will be | done!" ‖ If o'er us shine a gladdening and a | prosperous | sun; ‖
This prayer will make it more di- | vine, "Thy | will be | done."
3. "Thy will be | done!" ‖ Though shrouded o'er our | path with | gloom, ‖ One comfort,
one is ours; to breathe, while we a | dore, "Thy | will be | done."

No. 16. Humble devotion.

1. From the recesses of a lowly spirit,
My humble pray'r ascends—O | Father, | hear it!
Borne on the trembling wings of fear and meekness;
For | give its | weakness.
2. I know—I feel how mean, and how unworthy,
The lowly sacrifice I | pour be- | fore thee:
What can I offer thee, O thou most holy!
But | sin and | folly?
3. Lord, in thy sight, who ev'ry bosom viewest,
Cold in our warmest vows, and | vain our | truest;
Thoughts of a hurrying hour—our lips repeat them—
Our | hearts for- | get them.
4. We see thy hand—it leads us—it supports us:
We hear thy voice—it | counsels, and it | courts us:
And then we turn away; and still thy kindness
For- | gives our | blindness!
5. Who can resist thy gentle call, appealing
To ev'ry gen'rous thought and | grateful | feeling!
Oh! who can hear the accents of thy mercy,
And | never | love thee?
6. Kind Benefactor! plant within this bosom
The | seeds of | holiness, ‖ and let them blossom
In fragrance, and in beauty bright and vernal,
And | spring e- | ternal.
7. Then place them in those everlasting gardens,
Where angels walk, and seraphs | are the | wardens;
Where ev'ry flow'r, brought safe through death's dark portal,
Be- | comes im- | mortal.

Sabbath-School Songs.

THE ANGEL BOATMAN.

Words by Mrs. LYDIA BAXTER. Music by T. E. PERKINS.

1. One by one we cross the riv - er, One by one we're ferried o'er; One by one the
crowns are giv - en On the bright, ce-les- tial shore. Youth and childhood oft are pass- ing
O'er the dark and roll- ing tide,.... And the white-robed an-gel - boat- man Is tho
dying Christian's guide; And the white-robed angel-boatman Bears them o'er the rolling tide.

2. One by one we come to Jesus,
As we heed his gentle voice;
One by one his vineyard enter,
There to labor and rejoice.
One by one sweet flow'rs we gather
In the glorious work of love,
Garlands for the angel-boatman
To convey to realms above:
And the white-robed angel-boatman
Bears them to the realms of love.

3. One by one the heavy-laden
Sink beneath the noontide sun;
And the aged pilgrim welcomes
Evening shadows as they come.
One by one, with sins forgiven,
May we stand upon the shore,
Waiting till the angel-boatman
Takes the helm and guides us o'er;
And the white-robed angel-boatman
Lands us on the shining shore.

LOOKING UNTO JESUS.

Words by FANNY CROSBY. Music by T. E. PERKINS.

1. Wea- ry not, my bro- ther, Cheer -ful be thy song; Is thy bur- den heav - y,
And the jour- ney long? Does the weight op-press thee? Cast it on the Lord;
Chorus.
Run thy race with patience, Trust-ing in his word. Look-ing un- to Je - sus,
He has died for thee, Oh, glo - ry be to Je - sus, We'll shout sal- va- tion free.

2. Seek and thou shalt find him,
Still in faith believe,
Call and he will hear thee,
Ask him, and receive;
In the darkest moment—
In the deepest night,
He will give thee comfort,
He will give thee light.

3. Trials may befall thee,
Thorns beset thy way,
Never mind them, brother,
Only watch and pray:
Through the vale of sorrow
Once the Saviour trod;
Run thy race with patience,
Pressing on to God.

4. Labor on, my brother,
Thou shalt reap at last
Fruits of Joy eternal,
When thy work is past:
Crowds of shining angels
View thee from the skies,
Run thy race with patience,
Yonder is the prize.

372 JESUS OF NAZARETH PASSETH BY.

T. E. PERKINS.

1. What means this ea - ger, anxious throng, Pressing our bu - sy streets a - long—
2. Who is this Jesus? Why should he The cit - y move so migh- ti - ly?
These wondrous gatherings day by day? What means this strange commotion, say?
A pass-ing stran-ger, has he skill To move the mul - ti- tude at will?
Voic- es in ac-cents hush'd re-ply: "Je - sus of Naz - a- reth pas- seth by."
A - gain the stir-ring tones re- ply: "Je - sus of Naz - a- reth pas- seth by."
Voic - es in accents hush'd re-ply: "Je - sus of Naz- a - reth pas- seth by."
A - gain the stir-ring tones re-ply: "Je - sus of Naz- a - reth pas- seth by."

3. Jesus! 'tis he who once below
Man's pathway trod, 'mid pain and woe;
And burdened hearts, where'er he came,
Brought out their sick, and deaf, and lame.
Blind men rejoiced to hear the cry:
"Jesus of Nazareth passeth by."

4. Again he comes! From place to place
His holy footprints we can trace.
He pauses at our threshold—nay,
He enters—condescends to stay.
Shall we not gladly raise the cry,
"Jesus of Nazareth passeth by."

5. Ho! all ye heavy-laden come!
Here's pardon, comfort, rest, and home.
Lost wanderers from a Father's face
Return, accept his proffered grace.
Ye tempted, there's a refuge nigh,
"Jesus of Nazareth passeth by."

6. But if you still this call refuse,
And do such wondrous love abuse,
Soon will he sadly from you turn,
Your bitter prayer for pardon spurn.
"Too late! too late!" will be the cry—
"Jesus of Nazareth *hath passed by*."

"KEEP ON PRAYING."

Words by Mrs. M. A. KIDDER. Music by T. E. PERKINS

1st time.
1. Long my spir - it pined in sor-row, Watching, wait-ing all in vain;
Wait-ing for a gold - en morrow, [OMIT.....]
2. Ye, who sigh for ho - ly pleasures, Ye, who mourn your load of sin,
"Keep on praying," heaveuly treasures [OMIT..... .....]
2d time.
Free from worldly care and pain. When I heard a sweet voice saying, In tho
In the end you're sure to win. Wrestle with the Lord of glo-ry, Lay your
ac-cents of a friend, Cheer up, brother, "keep on praying," Keep on praying
troubles at his feet, Plead with faith in Calvary's sto-ry Till your joys are
Chorus.
to the end. When our wayward thoughts are straying, When God's mer-cy
all complete. When our, &c.
seems de -lay-ing. Then in faith we'll keep on praying, Keep on praying,
Keep on praying to the end.

3 How the angel-band rejoices
When a kneeling mortal prays;
Hear them cry in heavenly voices,
"Keep on praying" all your days.
Pray until you reach fair Canaan,
Reach the pearly gates of day,
Then your bliss shall end in glory,
And shall never pass away.—CHO.

TAKE THY CHILDREN HOME.

Words by LILY. T. E. P. From "The Golden Promise."

1. Why do we lin-ger? We have no rest-ing place, Rock'd by the tem-pest,
2. Why do we lin-ger? Why cling to earthly joys, Call-ing the pil-grim
3. There, on thy bo-som, Sheltered from every storm, Peace, like a riv-er,
On the o-cean's foam? Why do we lin-ger? We are but strangers here;
From the nar-row way? Trust not their brightness, Fleet as the ear-ly beam,
Shall for ev-er glide; Lav-ing the vine-tree, Cool-ing the sun-ny vale,
Semi-Chorus.
Fa-ther, dear Fa-ther, Take thy chil-dren home. Dark and lone our
Chas-ing the shad-ow From the brow of day. Dark and lone, &c.
Bear-ing the faith-ful On its sil-ver tide. Dark and lone, &c.
path be-low, By care and sor-row cloud-ed; Drear-y winds a-
Chorus.
round us blow, While onward still we roam. Why do we lin-ger?
We are but strangers here; Fa-ther, dear Fa-ther, Take thy children home.

JESUS WILL WELCOME ME. 373

T. E. P.

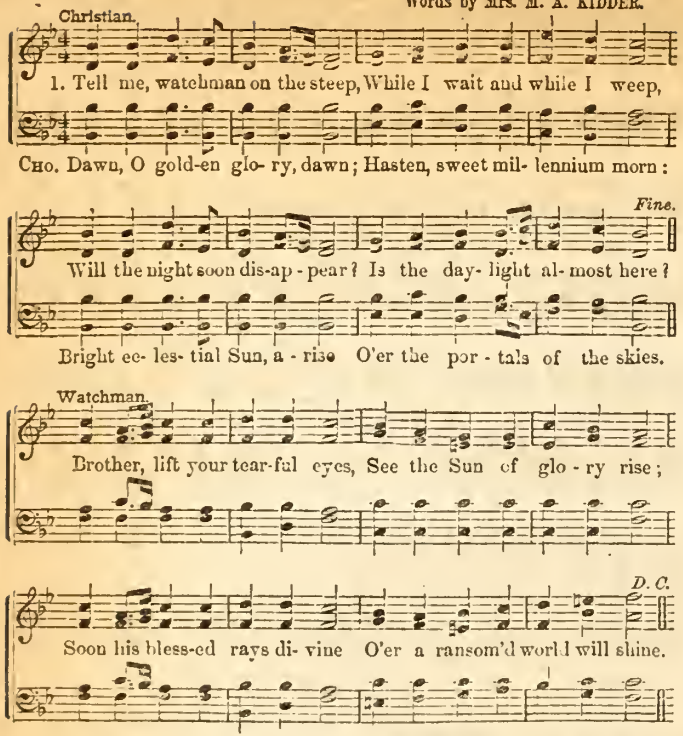
1. My spir-it in hope is re-joic-ing, The pros-pect, tho' dis-tant, I
see,— A man-sion pre-pared for the faith-ful, Where an-gels are
wait-ing for me Je-sus will give me a wel-come there,
Je-sus will wel-come me
Je-sus will give me a wel-come there, An-gels are
there, Je-sus will wel-come me there,
cheering me on - - - ward, Je-sus will welcome me home.
An-gels are cheer-ing me on-ward,

2. How sweet are the visions of rapture,
Which often by faith I behold:
The saints in their garments of beauty,
A city where streets are of gold!—CHO.

3. Dear Saviour, I long to behold thee,
I long in thy image to rise;
Oh, when, like a bird on its pinions,
Say, when shall I soar to the skies?—CHO.

374 DAWN, O GOLDEN GLORY.

Words by Mrs. M. A. KIDDER.


Christian.
1. Tell me, watchman on the steep, While I wait and while I weep,
Cho. Dawn, O gold-en glo- ry, dawn; Hasten, sweet mil- lennium morn:
Fine.
Will the night soon dis-ap - pear? Is the day- light al- most here?
Bright ec- les- tial Sun, a - rise O'er the por - tals of the skies.
Watchman.
Brother, lift your tear-ful eyes, See the Sun of glo - ry rise;
D. C.
Soon his bless-ed rays di- vine O'er a ransom'd world will shine.

Christian. 2. Tell me, shepherd of the sheep,
While I wait, and while I weep,
Can I fly the storm and cold,
May I reach the heavenly fold?

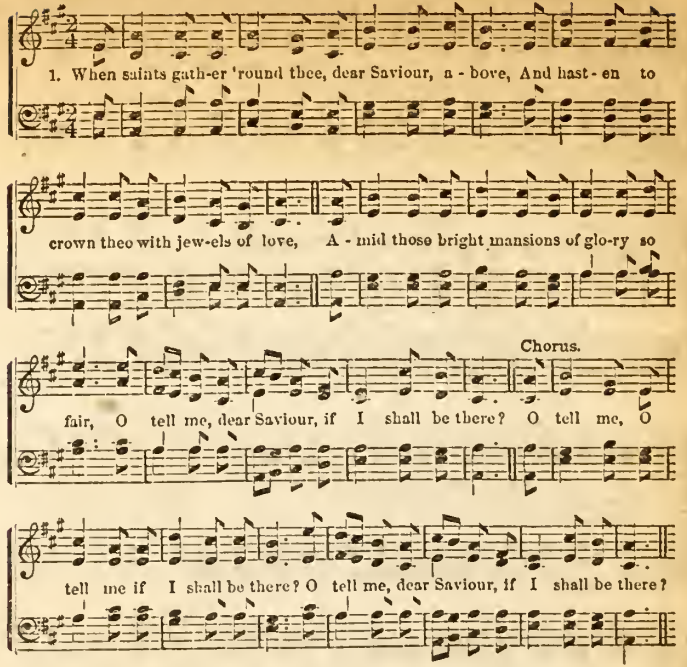
Shepherd. Brother, through the stormy way
Christ, your Shepherd, once did stray,
Now his glory you may share
In the mansions bright and fair.—Cho.

Christian. 2. Tell me, reaper, as you reap,
While I wait, and while I weep,
Is the harvest nearly past,
May I yet my sickle cast?

Reaper. Brother, see, the grain is white;
Reap, oh reap, while yet there's light;
Soon the reaper's rest shall come,
Soon we'll sing our harvest home.—Cho.

SHALL I BE THERE.

Words by Mrs. LYDIA BAXTER. Music by T. E. PERKINS.


1. When saints gath-er 'round thee, dear Saviour, a - bove, And hast - en to
crown thee with jew-els of love, A - mid those bright mansions of glo-ry so
Chorus.
fair, O tell me, dear Saviour, if I shall be there? O tell me, O
tell me if I shall be there? O tell me, dear Saviour, if I shall be there?

2 When teachers and scholars each other shall greet,
And join in the anthem at Jesus' dear feet,
Rich tokens of mercy for ever to share,
O tell me, dear Saviour, if I shall be there?
Chorus.—O tell me, &c.

3 When those, who have labored and struggled to save
Their loved ones from sorrow beyond the dark grave,
Are bringing the treasures they gathered with care,
O tell me, dear Saviour, if I shall be there?—Cho.

4 When life's dreary billows are spent on the shore
Beyond the dark river, and time is no more,
When bright palms of glory the victors shall bear,
O tell me, dear Saviour, if I shall be there?—Cho.

5 O blessed Redeemer, thy mercy and grace
Alone can prepare me to enter that place;
I'm stained and polluted, but shall I despair,
O tell me, dear Saviour, if I shall be there?—Cho.

SOCIAL SONGS.

I'M KNEELING AT THE DOOR.

T. E. P.

1. I'm kneeling, Lord, at mercy's gate, With trembling hope and fear, I've wait-ed long, and still I wait Thy gracious voice to hear. Thy
2. None ev - er emp - ty turned a - way, Who tru - ly sought thy face: And I, my Sav - iour, come to-day. To seek thy pardoning grace. Thy
precious word has bid me seek The joys thou hast in store; Wilt thou, O Lord, in mercy speak, I'm kneeling at the door.
precious blood is all my plea: This, can my soul re-store; Wilt thou in mer - cy speak to me, I'm kneeling at the door.
CHORUS. Tenor.
I'm kneeling at the
I'm kneeling at the
door, Kneel - ing at the door; Wilt thou, O Lord, in mer - cy speak, I'm kneeling at the door.
door, Kneel - ing at the door; Wilt thou, O Lord, in mer - cy speak, I'm kneeling at the door.

3.

And when the ransomed millions stand
On Zion's flowery hill,
With palms of victory in their hand,
Waiting their Master's will:
Oh, may I bear the living green,
And that dear name above,
Whose love the sinner did redeem,
While kneeling at the door.

Words by FANNY CROSBY.

HOME, DEAR HOME.

T. E. PERKINS.

1. I come, I come with a bound-ing heart, A - cross the heav - ing sea;.... A
2. A cot - tage nest - ling.. in the vale, Of ros - es sweet and fair;.... The
3. A fa - ther's prayer, a.... moth- er's tear, A sis - ter's warm ca - ress,.... A
wand - 'rer from a dis - tant clime, My na - tive land to thee;..... Proud - ly I watch thy glow - ing
rob - in and his leaf - y nest, The brook-let, all are there;..... Glad - ly I see the broad green
broth - er's wel - come all com - bine This hal - lowed hour to bless;..... What are the fest - ive halls of
skies, Be - neath whose a - zure dome,..... I feel a - gain the hal - lowed dream Of home, dear home.
hills, Where boy - hood loved to roam,..... My lips are mute, I on - ly feel 'Tis home, dear home.
mirth, That lure us while we roam,..... To one kind look from those we love At home, dear home.

FATHER, HEAR ME.

Arranged from ABT. Harmonized for this work.

1. Fa - ther, hear me when I call, When my tears re - pent-ant fall, When the bil - lows o'er me roll Be the ref - uge of my
2. When the day of life shall fade, When I pass the gloom-y shade, Fa-ther, may I fear no ill, Be thy staff my com - fort

soul. Hide me in thy se - cret place, Hold me in thine arm of grace, Hear thy child by sin op-pressed! Lord, I am
still. Hide me, &c.

JESUS, LOVER OF MY SOUL.

Harmonized for this work.

wea-ry, oh, let me rest, Lord, I am wea-ry, oh, let me rest.

1. { Je - sus, lov - er of my soul, Let me to thy bosom fly, }
{ While the rag - ing bil-lows roll, While the tem - pest still is high; }
D. C. Safe in - to the ha- ven guide; Oh, receive my soul at last!

Hide me, O my Saviour! hide, Till the storm of life is past; D. C.

2.

Other refuge have I none,—
Hangs my helpless soul on thee!
Leave, ah! leave me not alone!
Still support and comfort me;
All my trust on thee is stayed;
All my help from thee I bring;
Cover my defenceless head
With the shadow of thy wing.

3.

Thou, O Christ, art all I want;
All and all in thee I find;
Raise the fallen, cheer the faint,
Heal the sick, and lead the blind.
Just and holy is thy name,
I am all unrighteousness;
Vile, and full of sin I am,
Thou art full of truth and grace.

378 *Not too fast, and in steady time.*

STAR OF BETHLEHEM. L. M.

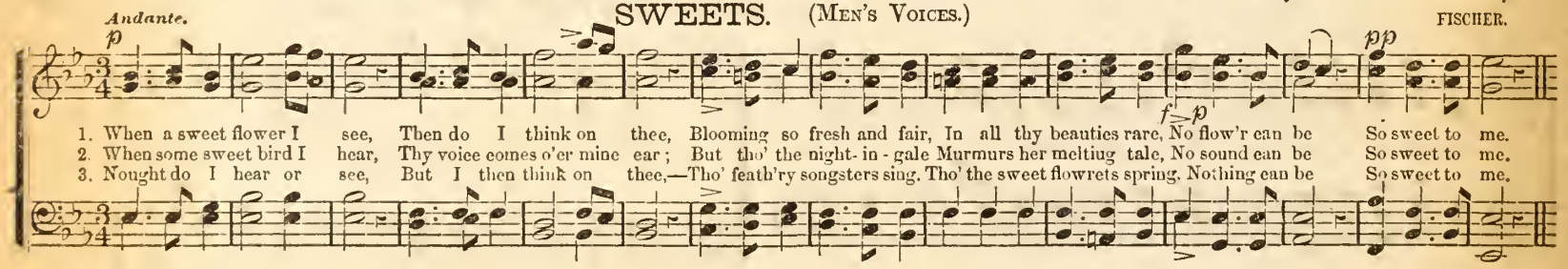
Harmonized by J. H. TODD.

1. When, marshall'ed on the nightly plain, The glittering host be - stud the sky, One star a - lone of all the train, Can fix the sin - ner's wandering eye.
3. Once on the rag - ing seas I rode; The storm was loud, the night was dark; The ocean yawned, and rude-ly blowed The wind that tossed my found'ring bark.
5. It was my guide, my light, my all, It bade my dark fore - bod-ings cease; And thro' the storm and danger's thrall, It led me to the port of peace.
2. Hark, hark! to God the cho-rus breaks, From ev - ery host, from ev - ery gem; But one a - lone the Saviour speaks, It is the Star of Beth - le-hem.
4. Deep hor-ror then my vi-tals froze, Death-struck, I ceased the tide to stem, When sud-den - ly a star a - rose—It was the Star of Beth - le-hem.
6. Now, safe-ly moored—my per-ils o'er, I'll sing first in night's di - a-dem, For ev - er, and for ev - er - more, The Star—the Star of Beth - le-hem.

SWEETS. (Men's Voices.)

FISCHER.

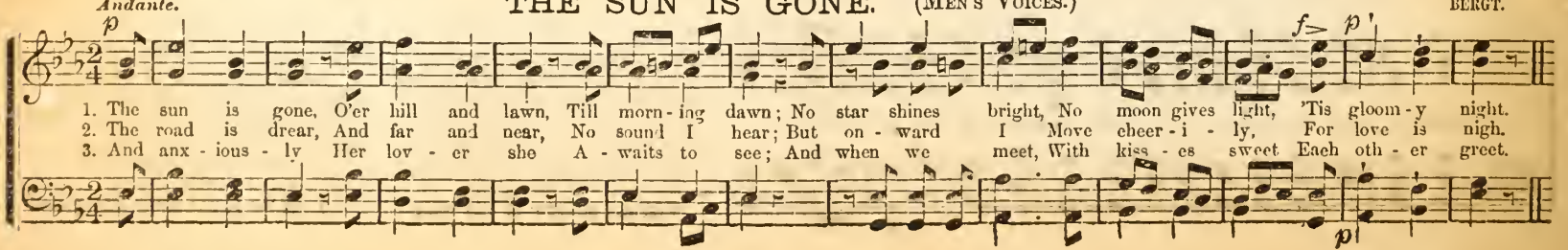
Andante. *p*


1. When a sweet flower I see, Then do I think on thee, Blooming so fresh and fair, In all thy beauties rare, No flow'r can be So sweet to me.
2. When some sweet bird I hear, Thy voice comes o'er mine ear; But tho' the night-in - gale Murmurs her melting tale, No sound can be So sweet to me.
3. Nought do I hear or see, But I then think on thee,—Tho' feath'ry songsters sing, Tho' the sweet flowrets spring, Nothing can be So sweet to me.

THE SUN IS GONE. (Men's Voices.)

BERGT.

Andante. *p*


1. The sun is gone, O'er hill and lawn, Till morn - ing dawn; No star shines bright, No moon gives light, 'Tis gloom - y night.
2. The road is drear, And far and near, No sound I hear; But on - ward I Move cheer - i - ly, For love is nigh.
3. And anx - ious - ly Her lov - er she A - waits to see; And when we meet, With kiss - es sweet Each oth - er greet.

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